

INTERCHANGE

No. 2

45p



***S.P.K./RON BERRY/SOVIET-
FRANCE/COIL/ATTRITION***

INTERCHANGE MAGAZINE,
J. SMITH,
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NE4 6PS.

PRODUCTS FROM INTERCHANGE

- INTERCHANGE I** (230 copies made). A5 features incl Nurse With Wound, Nocturnal Emmisissions, Nash The Slash Martin O'Cuthbert, Cause for Concern. Status: DELETED.
- INTERCHANGE II** (500 copies made). A4 features: SPK, Soviet France, Ron Berry, Coil, Attrition, Metamorphosis. Status: STILL AVAILABLE.

(Imports from Nekrophile Rekords Austria)

- NR DOKUMENT 1** Death Mechaniks and offense Subversion.
- NR DOKUMENT 2** Deseases directing and Mythology
- NR DOKUMENT 3** Reality Exxchange.
- NR DOKUMENT 4** The Centre off thee wheel

Status: STILL AVAILABLE. FREE!

CASSETTES

- INTER 01** Interchange compilation of sounds from the Newcastle/Durham area. Contents include, Ron Berry, Adventure of Twizzle, Metgumbnerbone, New Blockaders, Peter Burne Jones, C90 chrome tape/booklet/photo in a plastic wallet. Status: STILL AVAILABLE.

(Import from Nekrophile Rekords Austria)

- NRC 02** Genesis P. Orridge and Stan Bingo: "Whats History?". C40 track recorded in Gens bedroom 14.1.81 intended as a blueprint for PTV music. Status: STILL AVAILABLE.

COSTS:

INTERCHANGE II	.60p
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(Cheques/P.O.s/IMOS to J. Smith)

DISTRIDUTION WELCOLME

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Act now for the animals



Next time you eat a MacDonald's hamburger, think of the 100,000 cattle slaughtered every day in the USA for meat. They are kept packed into crowded corralls, and are fed a cheap mixture of their own re-processed excrement and cement. Veal calves are fed powdered milk and kept anaemic for the 100 days of their captive life span; chained into narrow boxes. Mass maltreatment of animals is a vastly profitable business, and it's money don't we know it that makes the world go round, not love.

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ADDRESSES:

ANIMAL LIBERATION FRONT, c/o
PO BOX 190, 8 Elm Avenue,
Nottingham.

B.U.A.V. Against all animal
experiments, 16a Crane Gr.,
Islington, London N7 8LB.

ANIMAL AID, 111 High St.,
Tonbridge, Kent, TN9 1DL.

SCOTTISH SOCIETY FOR THE
PREVENTION OF VIVISECTION,
10 Queensferry St., Edin-
burgh EH2 4PG.

ANIMAL ACTIVISTS, c/o CAW,
PO Box 61, Camberley,
Surrey GU1 54N.

NATIONAL ANTI-VIVISECTION
SOCIETY, 51 Harley St.,
London W1N 1DD.

FRAME, 5b The Poultry,
Bank Place, Nottingham NG1.

COMPASSION IN WORLD FARMING,
20 Lavant St., Petersfield,
Hants GU32 3EW.

NATIONAL SOCIETY AGAINST
FACTORY FARMING, 42 Mount
Pleasant Rd., London SE13.

VEGETARIAN SOCIETY, Park
Vale, Durham Rd., Altring-
ham, Cheshire.

VEGAN SOCIETY, 47 Highlands
Rd., Leatherhead, Surrey.

LEAGUE AGAINST CRUEL SPORTS,
83 Union St., London SE1.

HUNT SABOTEURS ASSOCIATION,
c/o Box 19, London SE22.

CONFLICT/MORTARHATE, PO Box
448, London SE9.

CONFLICT E.P. "TO A NATION
OF ANIMAL LOVERS" out now
on Corpus Christi, PO Box
279 London N22. Or in shops.



At the S.S extermination camp
(Verschiebungslager) known as Auschwitz-Birkenau
(Oswiecim-Brzezinka), near Oswiecim (Auschwitz),
in southern Poland, where a minimum of 900,000
people (Soviet estimate is 4,000,000) were extermin-
ated from 14 June 1940 to 29 Jan. 1945, the greatest
number killed in a day was 6,000. The man who
operated the release of the "Zyklon B" cyanide
pellets into the gas chambers there during this time
was Sergeant Mold. The Nazi (Nationalsozialistische
Deutsche Arbeiter Partei) Commandant during the
period 1940-43 was Rudolf Franz Ferdinand Höss,
who was tried in Warsaw from 11 March to 2 April
1947 and hanged, aged 47, at Oswiecim on 15 April
1947. The former French Deputy Prof. Paul Rassinier,
a Buchenwald survivor and holder of the Médaille de la
Resistance, published evidence in 1964 to the effect
that the total Jewish death toll could not have exceeded
1,200,000, as opposed to the widely accepted figure of
6,000,000.

Obersturmbannführer (Lt.-Col.) Karl Adolf Eich-
mann (b. Solingen, West Germany 19 March 1906) of
the S.S. was hanged in a small room inside Ramleh
Prison, near Tel Aviv, Israel, at just before midnight
(local time) on 31 May 1962, for his complicity in the
deaths of an indeterminable number of Jews during
World War II, under the instruction given in April
1941 by Adolf Hitler (1889-1945) for the "Final
Solution" (Endlösung).

PURGE magazine no.1

Produced in an
edition of 500
Yours is
500

Attrition

Attrition are a three piece from Coventry who are probably best known for their numerous contributions to compilation cassettes all over the world.

They have been producing music for about 2½ years and from a more 'punk' orientated beginning have developed a style which ranges from more 'song' structures to pure experimentation.

The most experimental piece released to date has been 'Death House' and was my first experience of Attritions sounds. The following interview was compiled from various letters and questions put to Chryss over the last 3 months.



Q: To what extent is Attrition music improvisation?

CHRYSS: On the more acoustic tracks we improvise a lot—particularly lately. On the more electronic tracks we have to structure a lot because of the use of sequencers and drum machines.

This can be too limiting and so we sometimes play the synths manually deliberately to overcome this.

Q: How did the "Death House" game/tape come about?

CHRYSS: It was sparked off by Martins love of Zombie films—the game came first, it just developed that way. The game is just as much a valid piece of art as the soundtrack. I feel your opinion of us is just as musicians—we are artists—we create things.

Q: How did the Attrition/Audio Letter collaboration come about? Are you pleased with the result and are you/would you work with other groups along the same lines?

CHRYSS: We contacted them after hearing their tapes and we suggested a tape collaboration. The end result is inspiring for us, it has opened our musical outlook a lot.

We didn't select the tracks for the released tape, there was a set number that was born and developed. We did do another collaboration with "Bok Bok" but it didn't work out really so we declined to push it and regard it as a "Bok Bok" release with us as guests (I guess you could call that a get out but our conscience to ourselves and to our listeners won't allow anything else). We would like to work with other inspiring and interesting people.

Q: You've appeared on a large number of compilations. Do you sometimes wish you'd never done it when you hear the final result? Do you like the idea of recording for a "specific" listener (ie Red Sand) or a wider range such as Cause For Concern? Do you record specifically for the project and are still intending to contribute at such a rate?

CHRYSS: Each compilation track has a special mix but we just put out tracks that were already in existence. Sometimes the recording quality is a bit naff but it's nice to have our tracks in the middle of 'punk' tracks—it might freak out one of those narrow minded punks once in a while. At present we are recording for our album so we won't have that many unreleased tracks to put on tapes. However we won't say no to anyone who would really like one of our

tracks on tape, we would work something out, ie record a special different mix or a new track.

I think the 'free hand' idea is better for a compilation tape. For instance we have been asked to do a track on vivisection—but the one song we have on that subject has been on a couple of tapes already. So what do we do? Write one we don't feel personally for? I don't think it would feel right.

We don't mind what tape we go on unless it offends our personal ethics ie porno sexist rock etc.

Q: How do you feel about performing live?

CHRYSS: Live performances are difficult because we haven't got a lot of money to spend on expensive PA's, lightshows vans etc. Also most venues aren't into a non commercial band so we have trouble getting even expenses. I feel that without a slide show/lightshow/good PA etc the lack of sound quality isn't made up for. It all helps create the atmosphere that is Attrition.

So far we have a live slide show and soon want to have backing tapes off a four track.

The latter is the secret of using live tapes as you can alter the sound to suit the room and P.A.

Q: Are you aiming to produce films/videos?

CHRYSS: We would like to make a video of us just for publicity purposes. It would probably be a live one though as we don't have access to editing facilities.

We have a film and slide show when we play, the images being a cross section of art that doesn't tend to get shown on the commercial media.

Q: What do you think of tape packaging and distribution in general?

CHRYSS: Most tape packaging is downright boring but different packaging can start getting expensive. We're starting to see some interesting tape packaging ie Rising From The Red Sand (plastic wallets), Stress (large plastic case).

Tape distribution needs more co-operation/collaboration not organisation. Otherwise it would start turning into EMI cassettes Ltd.

Tapes are really starting to outdo records now, it's just that as usual it's the blundering slow cogs of the large companies that are the last to realize this.

ATTRITION PRODUCTS IN ORDER OF RECORDING DATE

ATTRITION ARCHIVE: (Medusa Evident 002)

Archive is an audio tour of the development of Attrition from their first live performance to late '81 and neatly shows the change from a bass, lead, drums, vocals, to drum machine, synth, bass the tape generally concentrating on the period march-dec '81 earlier pieces than this being punk orientated and fairly unoriginal even if competent.

The later material is more moody, being slower and generally more sombre tracks such as Hologram and pleasure palace standing quite well on their own merits. All the pieces have a human drummer except for the final two tracks which are also the only pieces recorded in a studio setting.

I'm very much in two minds about this tape. It is interesting to see how the group have developed but as there is relatively little modern Attrition material available I would have thought it could have waited for the public to be more aware of their current products before releasing this. Also being a live tape it has occasional problems in terms of quality etc and this again may put off the casual buyer. However it must be said that overall the tape is well presented and documented, the little booklet coming with it being invaluable to track placing.

FEAR/DEVOID: (Adventures in Reality flexi-May '82)

Studio recordings of early Attrition tracks, more synthesised and with a different vocalist to in technical terms almost new tracks. 'Fear' being faster compared to 'Devoid'.

Ironically I would have preferred to have heard these tracks with a human drummer as the powerful vocals on devoid are negated by weak drum sounds.

(This product is available for 50p from Adventures in Reality-although limited numbers remain-see contact list for address.)

DEATH HOUSE: (Medusa Evident 001)

Released in 82 this is very much a concept piece consisting of two long tracks, the first side has

deep tones, wind sounds, sequence and echoed synth bursts with a quiet insistent thudding rhythm, which undulates along quite slowly with enterances and mixing being subtle so you're not quite sure how long you've been hearing a certain aspect, the piece appears to lose its way for a time but keeps going and conjures up a mixture of Voodoo images on open moorland. Ideal music to read to late at night.

Side two has a more rhythmic feel to it, with use of loops, synth and treated guitar(?) with more 'whistling wind' effects. Quite foottapping it sounds at times a little like Kraftwerks 'Autobahn' between melodies, where you're left to the sound of cars and trucks rumbling along with things whooshing past-if you can imagine that with added effects and treatments you're nearly there!

So what of Attritions music now?

The trend appears to be towards experimental 'pop' with added atmospherics-there is a lot of use of heavy rhythm (usually echoed), at times veering towards the type of sounds on the new Nocturnal Emissions lp. Tracks such as 'Prayer for the Head' and 'The Redoubt of Light' though are more original and see Attrition opening their horizons.

Their debut lp, to be released on Third Mind in spring '84 should be of great interest.

Attrition have also been involved in a tape consisting of themselves and Audio Letter of Seattle exchanging tapes postally to allow the other group to put on overdubs etc. The result is a tape which is neither group although influences show on certain tracks. An interesting idea which the group hope to try again. This product is released on the groups own label Medusa Evident.

For information on Attrition and Medusa Evident releases contact 143 Moat Avenue, Coventry, CV3 6BU.

(Tapes cost £1.75 each UK)

"Onslaught"-a c25 cassette ep is available from Third Mind for £1.75. See contact section for address.

Contacts

GUT LEVEL MUSIC: Send a few IRCs to Jon Small at 83 Intervale St, Brockton, Ma 02402 USA for his 12p catalogue full of interesting and unusual records and tapes (incl many US independants). Too much to give names but I had a quick look through and wished I had £30 to spend!

AMM: cited by many as a major influence are releasing records of both modern and older improvisations on Matchless Records. Send an SAE/IRC to 2 Shetlocks Cottages, Matching Tye, Nr Harlow, Essex. CM17 0QS. for a list of releases. Particularly recommended is a 2 record box set of recordings made at the Crypt in the late 60's.

FINAL IMAGE COMMUNICATIONS

is run by B.P. Benson, 19 Newport Gdns, Leeds, West Yorks and is very involved with independant video offering cheap video services to artists. He also hope to produce a mag on the subject so if you want to get involved write.

BILL JAEGER: 1601 Pennsylvania NE 18, Alberquerque, NM 87110 USA, is a T.G fan(atie). He has quite a list of US mags feat TG and wants to hear from people in the UK on the subject of swaps etc. He is also trying to obtain a copy of 2nd Annual on Industrial. Also has some interesting tapes as well.

PAUL KELDAY: Orchard Way, East Grinstead Sussex RH19 1AS has about 20 tapes of electro acoustic music for sale (or SAE and blank tape). Recommended to me are 'PSI' and 'Negative Hallucinations' (both c60)

DAVID TIBET: Flat 184, 19 Newport Court, London WC2H 7JS has two projects in hand. One is a lp of Crowley wax cylinder recordings, as well as a musical project under the name Current 93. Send return postage for details.

ROUSKA: E Bradbury, R Paddison, White House, Lumby Hill, Monk Fryston LS25 5EB, North Yorkshire. ENGLAND. (70p) Acts as distributor and information gatherer for lots of independant artists covering music, poetry, writing etc. Wide ranging interviews and articles. Worth asking for a list of products available as by ordering from them a fair amount of postage can be saved. Rouska also offers cheap photocopying for mags etc.

BROKEN FLAG: c/o G. Mundy, 59 Chapel View, South Croydon London has a lot of products of more extreme music. Again too much to name here but check out Ramleh and their compilation tapes. Send postage for a product list

THIRD MIND: Gary Levermore, 20 Spire Avenue, Tankerton, Whitstable, Kent CT5 3DS is probably best known for the excellent "Rising from the Red Sand" comp tapes. There is also a magazine (Tone Death) which covers a wide range of music but includes quite a lot of the more experimental groups which may still be available. Send postage for more info.

UNLIKELY RECORDS: 42 Haven Close, Felixstowe, Suffolk IP11 8LF, have an interesting series of c90 releases called Real Time. Up to vol 7 at last count they often feature experimental music. Check out nos. 4, 5 and 7. (Cost £2.00 each UK, £2.50 elsewhere)

YOUNG GODS of Austria is DECEASED. Peter has other projects in the pipeline though so watch this space for details when they emerge.

COMPLEX PRODUCTIONS: 4 Ashville Avenue, Leeds LS6 1LX The first issue of this mag should be available in early february. It is more arts than music orientated and the main articles will be on Vini Reilly and Ronald Miller (a performance artist). Other pieces will include 391 and body piercing. Cost is to be 30p and A5 SAE.

COIL

"Not Knowing What Is And Is
Not Knowing, I Knew Not."

Hassan i Sabbah

Coil is a multi-sensory project organised around
Psychic TV collaborator Geff Rushton.

Similarities can obviously be drawn between the
activities of Coil and Psychic TV in that both are
working in multimedia on both a physical and mental
plane. Due to the extremeness of the images, Nitsch
similarities are also apparent, again this being
both visual and ideologically ie:-

"....a rediscovery of the ego, in a state of
intoxication provoked by the search for
being....catharsis through fear and compas-
sion " "directly encountering the unconsci-
ous and reality." "

(Source: "Nitsch-A modern Ritual"

Katie Tsakma-Studio Int '75)

"COIL.WHO HAS THE NERVE TO DREAM,
CREATE AND KILL,WHILE THE WHOLE
MOVES AND EVERY PART STANDS STILL.
OUR RATIONALE IS THE IRRATIONAL.
HALLUCINATION IS THE TRUTH OUR GRA-
VES ARE DUG WITH.COIL IS COMPULSION,
URGE AND CONSTRUCTION.DEAD LETTERS
FALL FROM OUR SHEDDING SKINS.KABBALA
AND KHAOS.THANTOS AND THELEMA.
ARCHANGELS AND ANTICHRISTS.OPEN AND
CLOSE.TRUTH AND DELIBERATION,TRAPS
AND DISORIENTATION."

There are also links with T.G. in
that things are done "en masse" which
overall have little meaning compared to the total
experience, but when looked at seperately have
very particular roles.

Coil itself is very fluid in terms of personnel-
performances have a loose framework which is used
as a basis for improvisation, Geff working with
people who have either expressed an interest in the
project or else people who he feels could have a
useful contribution to make.

GEFF: "There have been two performances as Coil-we
interpret the idea in relation to the place
and people we expect to be playing to."

Q: "How do these performances come about?"

GEFF: "People just ask us to do them-it seems to
work quite naturally-like I'll be working on
the Psychic Television project or something
and see a space in time coming up, and by the
time I've reached it I'll be wanting to do
something on my own and someone will want
Coil to do something....

..One performance was at the Air Gallery, I
knew what type of people to expect because of
the other people performing so I used the
performance as a counter attack to the other
happenings.

We called the piece "How to Destroy Angels"
and I worked with Marc Almond and another per-
son called John Gosling.

The piece was both a study of human degrada-
tion and personnel relationships as well as a
parody of fine art which appealed to Marc as
he is very interested in relationships as well
as being totally different to Marc & The Mambas
and something he used to do before Soft Cell.

Marc did vocals and John and I did a scenario
of degradation, stripping naked, painting our

bodies, shitting on the floor, degrading our
bodies-but really extreme, its things the
people who turned up always say they are into
but far more extreme-I think Marc found it
more over the top than he expected-people
were wandering around complaining about the
smell and things...."

Q: Like Zev. He used just metal sheets and things
when he played in London a few years ago-all
untreated-and the audience didn't know what
to make of it, even though T.G. and Cabaret
Voltaire were playing and they were seen to
be "avant garde"/"Industrial" etc."

GEFF: "Its funny you should mention Zev as Coil
works in roughly the same way. Zev's interest-
ed in language breakdown and uses Alchemery and
Kabbala-he's Jewish so he uses the Kabbala as a
matter of course-....

Coil and Zev are interested in Konstruktivitz
(NOT the Glenn Micheal Wallis thing!), structua-
lism and finding the hidden meaning of things.

T.G. were chaotic, but behind it is a hidden
structure, structure composed of chaos-find the
structures and use them...."

"COIL ARE ARCHANGELS OF KHAOS-THE
PRICE WE PAY FOR EXISTANCE IS ETER-
NAL WARFARE, THERE IS A HIDDEN COIL
OF STRENGTH, DORMANT BENEATH THE
SEDIMENT OF CONVENTION. DREAMS LEAD
US UNDER THE SURFACE, OVER THE EDGE,
TO THE DELIRIUM STATE. UNCHANGED. PAST
IMPOSITIONS AND FALSE UNIVERSALS.
REASSEMBLING INTO OUR ORDER."

"There was another performance at Brixton
Ritzy-this was based on the idea of the
nothingness of the universe.

It sounds pretentious but its based
on the idea that instead of there being some-
thing incredibly intetesting at the centre of
the universe-the essential fact is that there
is nothing at all-the ultimate state is noth-
ingness-in magical terms this is absolute
enlightenment-crossing the Abyss.

Another aspect we had was smell-the Ritzy
has a really high stage which I thought was
a bit like a church, so I used Frankincense
because I wanted a high-church smell.

We then had out of phase strobes, and I
found that after I had got of stage to go to
the mixing desk I found it really difficult
to get back on again as the stage was going
up and down, the cricket noises were as loud
as we could get them as well...but really,
nothing happened-I tried to get an atmosphere
of unforfillment...suspended unease.

Its so many things at once. Thats why I
chose the name COIL as it represents so many
things:-

"COIL IS A HIDDEN UNIVERSAL.A CODE.A
KEY FOR WHICH THE WHOLE DOES NOT
EXIST.IS NONEXISTENT,IN SILENCE AND
SECRECY.A SPELL.A SERPENTS SHT ROUND
A FEMALE CYCLE.A WHIRLWIND.A DOUBLE
HELIX.D.N.A. ELECTRICITY AND ELEMEN-
TALS.A TONAL NOISE AND BRUTAL POETRY"

There have been a few audio releases as
COIL. Although some items may have been influ-
enced by live performance each recorded item
has been done in such a way that it will
stand up without other aid. They are:-

"Red Weather"-Hearsay & Heresy/Datenverabe-
liting cassette comp.

-Bethel c60 comp. cassette.

COIL CNTD.

"S is for Sleep"-The Elephant Table Album
(doble lp comp.)

"Here to Here"
(Double Headed Secret)"-The Beast 666
(Nekrophile comp. cassette).

There is to be a 12" clear vinyl single
"Silence & Secrecy"/c/w "How to Destroy Angels"
on Temple Records, to be released soon; and an
lp. "Poisons" to follow later in '84.

CONTACT:

14 BEVERLY ROAD, LONDON W4 2LP, ENGLAND.

Geff Rushton also works under the name John Balance: "not to confuse-but to distinguish between projects"-and is closely involved with both Cultural Amnesia, who have material available on the Datenverarbeitung label in Germany, and David Tibets "Current 93" whose debut disc has just been released on a subsid. of Crepscule



The other members of Current 93 are David Tibet and Fritz Haarmann (A 23 Skidooer the project being a magical/musical continuation of the Current set in motion by Aleister Crowley.

Whether the music itself achieves its aim is up to the listener but I certainly found the handout coming with the debut disc a little silly and will certainly not achieve for Current 93 the audience they want. (If an unknown group had put the reference to 'Saint' Aleister Crowley they would have no credibility at all). Perhaps the magical motto "Know, Dare, Will and KEEP SILENT" should be born in mind?

Anyway ignoring the writing this 3-track offering is good stuff, 'Lastal' opens with miscel noises which lead into a solid rhythm, with various trumpets and lots of loose percussion and effects.

'Salt' is more vocal, though the voice is used as an instrument rather than a series of words the instruments being the same as the first piece although the drums are more sporadic.

Caresse is a musical acknowledgement of the birth of Genesis P. Orridge's daughter and is a lot more quiet, with quiet high pitched percussion, bells etc and an occasional heavily echoed drumbeat.

Cost is about £3 from most good record shops.

Contacts

VOX: 70p to Dave Clifford, 449a Sth Circular Rd, Rialto Dublin 8, Ireland. One of the highest quality mags around and is worth getting for the photos alone (particuallly if your a Virgin Prunes fan). Lots of info/articles on all forms of new music usually having up to the minute info on all emerging groups. Lots of back issues available.

CERTAIN GESTURES: 50p to Dave Tiffen, 31 Stevens Close Hampton Middlessex. Unfortunately I dont have the latest issue to hand but the last couple of issues has pices on Richard Strange, William Burroughs, 400 Blows etc. Doesnt just aim to cover music. Good mag reviews that are really aggressive.

IAN BODDY

INTRODUCTION.

Over the last few years Ian Boddy has developed into what is considered to be on of the best 'Euro-style' electronic composers.

Whilst he acknowledges the influence of Klaus Schulze and other German musicians, his own style is a mixture of both the melodic and the more 'pop' style of 'chart music'

He has previously released three tapes, all available on Mirage, but has one wider acclaim with his performance at the U.K. Electronica festival at Milton Keynes and the release of his first lp "The Climb" on Signal Records.

The interview is based around this event and his current/future projects.

Q: How did the record with Signal come about?

A: They used to sell some of my tapes and when I said I was working on an lp they asked for a copy of the tape-which I gave them-they liked it so much they asked if I had a record deal. I was going to try and finance it myself but they offered to put some money towards it and ended up giving me 1,500 copies and a color cover!

Its sold about 800-Red Rhino took 500, Making Waves took some... Lotus... Eurock took 25. At the U.K. Electronica I sold 80 copies in one day-that was great-there were about 300 people when I played. It was really loud and I stood for the whole of my set, and apparently bounced around quite, really enjoyed myself. I had about 4hrs. to set up my gear which was a bit of a panic-I didnt think I'd manage it but I did-I hope the second one goes ahead.

Q: Would you like to play more live performances?

A: Yes. I cant drive and so my main problem is transport; and getting gigs. I couldnt keep doing the North North-East as I'd saturate the market-I might possibly go down to Birmingham and do one there.

Q: The album is a bit different to earlier stuff isn't it?

A: There's a couple of changes on the lp.-firstly its done on a 8-track instead of just a 4-track so that means recording quality is better. You can also build up layers of sound and its generally easier to record and work with-there's also variations in equipment, theres a Roland Drumatic which is a vast improvement on the Dr Rhythm I used on the tapes, I managed to wangle a couple of polypholics and a string machine.

There was also a fairlight computer. I managed to have a go on it when I was in Birmingham-someone said he had access to it and I got about 24hrs on it. The first hour was spent explaining the system and then I said "Hold it there! Ive got a tape, Ive just got to get some things down."-I knew I needed a choir (for the piece The Climb) so I got that straight away-then the rest of the time was just seeing what sounds I could get.

Q: Are you going to use the computer again?

A: Ill try, but its hard getting access to it. you can actually get access to it if you want to pay £25 an hour, but I cant afford that! The thing is if I do get a go on it it will only be for a couple of hours, so I cant compose anything-its just be used for noise.

I wouldnt like to do a total computer piece as I'd get bored.

I actually like to play things. Sequencers and drum machines are ok, but once you computerize everything it gets boring because all you'd be doing would be writing down numbers and I like to play things.

Theres a couple of other sound effects on The Climb, right at the beginning theres the sound of



a wineglass being rubbed, fed through a transposer and taken down a couple of octaves and in part two of the piece there are some Tibetan monks.

I deliberately made one side of the lp more commercial than the other, and depending what mood you're in some tracks you'll like and some you won't. If you're in a happy sort of mood you'll put on side one and if you're in a more reflective (?) mood, side two. I think it's pretty difficult to listen to a whole lp of electronic music... a lot of people who don't normally like electronic music have liked side one.

Q: Do you approach each 'style' of music in a different way?

A: My approach to pieces varies so much-sometimes I have to set up all the equipment, particularly the sequencers... you can't really compose on a piano, you have to set up and compose 'live'-get it all going, work out drum patterns etc.

Sometimes you'll have a spark of inspiration-I did the whole of one piece in about three hours, I just wrote the music straight off and thought "What the hell am I going to do with this?". I used a vocoder on top actually-but pieces like that don't happen very often!

Q: Are you going to record another lp for Signal?

A: Well, I'm halfway through a second lp, which, if things go according to plan will be finished in January and probably put out by Signal.

One side of the lp will be shorter tracks and the other will be one long track "Spirits", which will probably be the title of the lp. Rough versions were performed at the U.K. Electronica and the Spectro Arts music festival-it'll be condensed down and worked on. There's going to be a 'live' rock drummer though instead of a drum machine.

Q: Why use a live drummer?

A: Because it sounds a hell of a lot better! Drum machines apply to certain things but I want to try and generate a lot of excitement on that track. I've still got sequencers, you know, spot on timing and all that, but I fancied using a live drummer for a change, so I wrote down some patterns and told him approximately what I wanted to happen as certain things had to happen at certain times, and then just left it up to him, particularly the rolls etc.

Q: Are you going to use other non electronic musicians in the future?

A: Well there was a bass guitar on the lp and at the moment I'm thinking of getting a heavy metal singer to do some vocals on one track-I was going to use a vocoder but I don't think it'll have the

power so I'll get this vocalist to "let rip".

It won't sound like heavy metal but hopefully it'll have some of the power-which is what I'm really interested in... getting a bit of passion/ getting a bit of power into the music.

A lot of the 'Industrial' type music uses pure noise and volume, but I think that can be done in a melodic way by careful presentation and thinking about it more, not being lazy like letting sequencers run on for 1/2 hr etc-trying to condense things down and keep it interesting.

As I say Signal will probably bring it out-

I'd like a large company-Signal can't take out large adverts for example, it's £900 for a page in Sounds. Signal have got a publishing contract which obviously they want to sell as then they'd get their money back and I'd get a better record deal.

I've had more interest from the lp in three months than I've had from the tapes in three years!

That's not putting tapes down but that's just the way things are.

PRODUCTS FROM IAN BODDY.

TAPES.

elements of chance



1: "Elements of Chance"

(Mirage M602)

2: "Images"

3: "Options"

(Mirage M607)

(All are available from Mirage, 614 Southmead Rd, Filton, Bristol, BS12 7RF, England)

Cost is about £3.50-£4.00

RECORDS.

1: "The Climb"

(Signal Records 1)

(This should be fairly readily available but if problems occur then contact Signal c/o 30, Ridley Place, Newcastle Upon Tyne, England, U.K.)

"THE CLIMB" Reviewed.

Side one has three pieces and is quite 'poppy'- 'Kinetics' is 4 mins of fairly fast melody and funky bassline with echoey effects which for me just fails to be either dance or electronic music.

The Circle could be compared to Ippu Du in that there are short sharp notes and sequences with melody and a more moody vocoder over a very robotic backing.

Deja Vu is in two parts, the first section building up atmosphere, long chords and fairly restrained bass, the second part being more high pitched but maintaining a dance feel by 'glockenspiel' type notes and more whirring effects-which although longer than the other tracks before probably works best as pop music.

Side two is more moody-two tracks on here 'Scotch' which uses synthesised gong type sounds over long, deep, sustained notes and chords offset by a hi-hat rhythm and The Climb itself which is split into five sections varying as it goes from choir/'woodblock' sounds through a more threatening area of throbbing string synth with metal type percussion before breaking into a rapid melody and rhythm; which for me gives images of heroes running through huge Sci-fi cities; before finishing on a moody tone with very deep atmosphere and small intermingling effects.

Overall the longer pieces work better for me as Ian has more time to improvise compared with the restriction of the more poppy pieces. I think those who have bought his tapes may find this lp to be a bit of a disappointment, while those new to his music will like it a great deal.



ÆS ÆT X ÆB ÆT ÆR B ÆT Æ

ELEMENTAL MUSICK



RECORDINGS AVAILABLE: THE ALBUM "LIGEIAHORN" ON "A MISSION RECORDS" AVAILABLE THROUGH RED RHINO AND THE CARTEL. BEING MISSION CD1



THEE CENTRE OFF THEE WHEEL

Thee uglyy machine, thee holyy machine, krushing bones and krushing entityy between its singing spokes off Disaster and Death, severing arms and legs byy thee speed off rotaryy steel and thee order off thee imaginaryy voice. Blood and blood and signs for thee Blind. Blood for thee thirstyy and naked bodies under thee kovetous wheel. There is non inter ference without self destrucktion. Non interference exsept at thee point, where its zentrifugickal power does devvelope from. An aktivve system, whether it is offensive or not, can be influenzed and disarranged onlly at thee point, where its movvement is still at Zero point, kontaining thee highest konzentrakion off power in an non aktivve form. Its thee heart off thee machineryy, thee navvel and its higher techno loggy mind. In amorphous systems that point has non spezifik lokation. Destruktion and kreation is past. There is onlly Death, there is onlly birth. There is non off both. There is thee End off thee world. Thee word off thee End. Its thee one you havve alwayys known and you still know what it is. Thee origin off Pain, thee Damage, thee naked mothers non kausal soul. Enter it byy weapon. Enter it byy War. Enter it byy blood and sperm and enter it byy fear. Nail you onto thee kruzifixx byy adament genitals splitting their bodies holyy flesh. Paint kroszes onto your wet and pumping heart. Eat it, burn it. Thee figure is now. Find it in thee blanknesz off thee whore. Find it in thee Klimaxx laboratories off myy deepest sekret Death and suck it out off thee prick off thee Dog.

Fight.



GENETIK TERRA

TORTURE
KLIMAX

NR001 KORPSES KATATONIK

Svbklinikal Levkotomy Aphrenia Spasmophilik
Lyssophobo Asphyxia Sinister Lethal Anorex.
50 minvtes of sonik Death hypnosis.

NR002 GENESIS P-ORRIDGE

What's History. STAN BINGO

40 minvte track which was recorded in
Genesis bedroom at 1981 01 14 and intended
as a blueprint for Psychic TV music.

NR003 THE BEAST 666

An international Compilation dedicated to
Aleister Crowley featvring STIGMA DIABOLI,
COIL, KORPSES KATATONIK, HUNTING LODGE,
TOY MUZIK, MR. VILE THUMB, KATHAN SPISS
& ZERO KAMA. 60 minvtes.



THE BEAST

666



THE BEAST 666 reviewed.

The overall impression I get of this tape is lack of fulfillment, which one feels must be deliberate in that artists working miles apart can come up with nearly the same ideas ieboth Coil and Hunting Lodge take a simple sequence and play with the speed/tone etc with various additions quietly made, Coil adding notes at odd points while Hunting Lodge eventually add rhythm and speed up the sequence.

Kathen Spiss and Xero Kama both go for atmospherics using stuck objects (metal and hand cymbal respectively) and tones, the former using deep 'wineglass' sounds, the other basing his piece on a Tibetan ritual of vocals and thudding drums ending on a recording of the sea at Cefalu.

KorpSES Katatonik and Mr Vile Thumb again try for a moodier piece-the former with ponderous rhythm, tamborine sounds and two vocals, one treated moans/screams, the other more guttural phrases to create an atmosphere of order with underlying chaos, while Mr Vile Thumb uses treated loops synth and percussion to create the same effect.

Toy Musik make extensive use of tapes, US religious ta tapes, prayers, hymns etc with various loops of (machine?) sound subtly added, while Sigma Diaboli offer a noise based piece that is FAR too long but uses squeaks, treated tapes and vocals; often on loops, to create a dense sound.

As stated earlier a lot of the pieces 'hang' in mid air being something and nothing and thus its a difficult tape to recommend. At £4 (UK) it is also not really a casual buy. That said though small doses of the tape are nice to listen to so again its really a totally personal decision.

NB: WHEN ORDERING TAPES FROM NEKROPHILE OR ANY OTHER AUSTRIAN COMPANY DO NOT SEND PERSONAL CHEQUES AS THESE CANNOT BE CASHED. SEND EITHER AN IMO OR CASH.

Surface for a moment....

Your wild eyes, the words still float in and haunt. It would just start again and repeat but for a narrow crack in the fencing. The heavy atmosphere smothered, the trees try a quick protest....

And when there's no escape, the faces sneer and expand grotesquely close, laughing-so rush to the corner and watch me, gushing water glides across.... Vision stops and waits and starts and waits. Everyone stops for a moment, no thought, continue eyes down for one more episode of This is day to day existence- except for the few. It all starts again- the same faces, the same expressions, equals, this tight circle : you deliver the words of hate- "The books are on the shelf I keep telling you. You won't listen, mines the voice that speaks- and ends the wordless noises and playful breathing' The room asks to be a shop and is a shop- magazines spawling and spraying all who slip in for contact with there continuous relationship with Keep my mind occupied please, it's easily bored otherwise. Colours flood into my eyes hoping for approval..... nothing.

We're in now, knees pressing hard against the pinewood surround-thanks forever, the grey cigarette smoke hangs above, an armada of fog too. You wear that dress with the flowers still growing on it, a cold, white feeling descends from your glare. Slowing down I look up, how reals real and stare the question out as far as my vision will take it : responding with a whisp of wind through my eyes and through my heart.

As we gasp the last mouthfulls of polluted air the clock calls a standstill, time is over, the clouds beat a rhythm of thunder. On the cushions a naked body, my sight is naked. I look up from this unwrapped torso, a hole appears and sucks me in, sacred juices surround. The cry is occupation, no exit to hermitsland, no warm hand to touch reason, the menu seems a little poisonous....

Request time- comfort please, with plenty of pleasure, a double helping, total enjoyment. What? The bluntness rings around the empty shell, hipbone responds to the gentle finger. All orifices sealed. A small amount of swelling is permitted in the infected areas, once more to descend to that dream field. The pleasant early morning smell as we lie awake between the sweat drenched sheets, breathing deep the freshness of one world. This room which rises and falls to demand, lentil moments captured.

A foot sticks out and feels the cold, acidic drops of rain falling downwards, the rocks complain of corrosion. Above the ground an empty doorway remembers a story, focus the blurred view and listen. We find the mountain pool and sink to the depths in our nudity, flesh oozing from every drop of dripping wet.



'CHAMBRE'



METAMORPHOSIS

Metamorphosis are a three piece consisting of Matthew Collin, Meloni Poole and Johnathon Tait, while instrumentation is anything that makes sound (for example on their debut lp "Great Babel Gives Birth" sources include Harmonium, violin, clock chimes metal sheets and pipes, glass and a railway engine.

Metamorphosis is change material produced now is very different to what they were producing three or four months earlier and is not restricted by what others may regard as the 'right way' to play. They have likings for Nurse With Wound who destroy all musical conventions, Harry Partch, the composer who created instruments out of lightbulbs and other everyday objects, 23 Skidoo and The Last Few Days who try to intergrate ethnic sounds with tapes and classical instrumentation with electronic sound sources.

Metamorphosis are also extremely wary about the media, in a recent article in 'Sounds' music paper a statement was supplied which more or less meant: 'You exploit us to sell your product, we exploit you to sell ours, which of course may be levelled at any mag but disregards a mags intention to inform as well.'

Not having philosophies to talk about and seeing that the music is changing too fast to allow themselves to be tied down to questions on a particular product it was suggested that I talk to Mrs Collin which wasn't such a bad idea. Here are some extracts:-

"I think that what they are doing is interesting because it is very much 'outside' the bounds of conventional music teaching—in a purist tems its not going to 'good' musically but who says that you have to play things in a certain style or whatever. By learning to play you may put yourself on a railway line so what they're doing is extremely different as its another manifestation of music. It seems to me that they are basically making collage of sound the range, textures and combinations of sound that can be achieved.



"There is a tremendous desire not to be labelled, I dont know whether they are just being coy or not—they are certainly impractical because they've got to be labelled in order to identify the particular market their product is aimed at. I think there are some things that if you really believe in then it is right to not accept second best—they obviously have very strong beliefs in what they are doing—whether they are justifiable is debateable.

"I think they are arrogant but since I dont know what quality their ideas have I don't know if they

are justified in being so. They have very strong views on what they are doing so it is right

"Although Matthew laughs when you ask him about 'meaning', at the same time its obviously not just a case of freewheeling—they do have this concept of a product, like the sleeve of the lp, the printing was not to their liking at all, although from an objective viewpoint it is perfectly acceptable, the differences I think they've got in mind are probably not even perceived by most people—never the less they feel very particular that what they have got was not exactly what they wanted—so on the one hand although people may think they are free-wheeling, on the other there is a definite structure they are working towards.

"I think they may be right in being reticent, because by talking to people they will be labelled and they are still obviously changing. I think the name sums it up—they dont want to be caught in any particular niche."

In terms of recorded material comparatively little is available—there are a few tracks on the excellent "Rising from the Red Sand" compilations, another on the generally disliked, but acceptable in small doses Elephant Table lp, a tape and a record (both on Flowmotion)

The tape was released to clear a backlog of material as well as for contractual reasons and called "Conception 82". It features more rhythmic material and was recorded with the old line up which included Nick Cope of 391 magazine. It is VERY unrepresentative of the music currently being produced.

The item which will receive most attention is the lp which is hereby reviewed:-

GREAT BABEL GIVES BIRTH. (FLOWMOTION RECORDS FM003)

The lp comes with no information regarding tracks etc so the inner groove was used to identify sides.

- 1.1: This is a short piece consisting of a series of chords over a bass harmonium chord to create a tense soundscape.
- 1.2: More improvised sounding. A bass guitar picks out odd notes in the background together with drum and percussion. A violin providing the 'melody', which is quite 'organised' compared to the more random backing. This piece is my favorite track.
- 1.3: A collection of shortwave sounds carefully overlaid. Opening with a fanfare it leads into a collection of rapid pulses, distorted voices, 'chants' etc—the whole thing at times sounding like a synthesised Amazonian jungle. The organisation of the piece means that it does not become 'just a collection of random noises' and is possibly a dig at those artists who use radio only for noise without any thought.
- 1.4: The main 'musical' sound appears to be a bowed guitar with occasional use of metal sheeting in the background over which there are three voices, one singing tones, one singing words and the other whispering. Again this is a very short piece.
- 1.5: is a train going through countryside. Nothing else. A difficult track to comment on. Metamorphosis are obviously trying to redefine what is music but there are, I feel, more interesting sounds which could have been used instead.
- 1.6: Again a more improvised piece. Violin and glockenspiel dominate the early the early part of the piece and a quiet tone is in the background. There is a long gap, and an entirely new set of instruments fades in the most recognisable being a recorder, another gap and then a very strange section of drums woodblock and electric drill. This piece seems to sum up all the first side in one piece.
- 2.1: Instruments stop and start in unison evoking a quiet atmosphere, the violin however is just a

- little too prominent to be really effective.
- 2.2: Begins slowly with percussion leading into a more chaotic section of drum and percussion, the drums stop and start interspersed with more quiet sections of percussion and glockenspiel. I found this piece a little too long for comfort and also thought the drums out of context so I'm not too keen on this piece.
- 2.3: I first mistook for a continuation of the last- the sounds being like a very quiet and moody gong section. The piece however was done entirely with struck glass.
- (N.B. The lp is to be recut, remixed (with the drums emphasised) resleeved and on a different label early

this year. This to all intents and purposes makes it a new record so my review is only applicable to the FLOWMOTION release)

The "Red Sand" compilations can be obtained from Tone Death very readily (see contact section for info). The compilation lp is on Xtract records and should be easily ordered if not already in your local shop (The catalogue number is Xtract 001).

For information on Metamorphosis and Each member of Metamorphosis has a literary/graphic product as a solo venture. For information on these and a limited edition booklet designed to accompany the lp contact: -64 MAIN ST, KEYWORTH, NOTTINGHAM.

Human Trapped Rhythms

Human Trapped Rhythms is a nucleus of Peter Elliot, with help on tracks by those suitable for the piece and is to release a cassette lp of his music early in '84.

The music can be split into two main sections, atmospheric pieces utilizing claret, tapes, vocals, synth and other miscellaneous sounds or more familiar cassette ground of drum machine, wind instruments and tapes etc... "the more percussive or rhythmic pieces an attempt to express some of the ideas behind HTR in a more accessible manner."

"All HTR material is written around an idea, for example on the track 'The Being' the idea was based on Greek philosophy which stated that everything was in a stationary state and all change was merely an illusion- thus the piece is comprised of 3 loop tapes at differing speeds, with each tape representing the illusion of change- a lower claret representing the passage of time... this is just an example, not all the pieces are quite as complex or as abstract as that and although the ideas behind the piece are the centre of their construction I generally don't give their meaning as hopefully the listener will realize there is more to the piece than just sound and draw his/her own conclusions- don't get me wrong- the music should be able to be heard for no other reason than it is enjoyable- THE LISTENERS INTERPRETATION IS AS IMPORTANT AS THE ORIGINAL MEANING- but hopefully the combination of opposite philosophical ideas, political and social statements, and some of my more abstract ideas on time and reality mixed in with some dry humour (the basic ideas behind HTR material will have some subconscious effect".

***** INTERCHANGE received two tapes of HTR material- the first, a demo, is to be the basis of the forthcoming release, the second material which may also be included in some form or other.

HTR DEMO REVIEW

"The Being"- (fully described in the article)
 "Tunnel Vision"- is a very fine atmospheric/late night listening piece of deep echoed percussion and astral/church type vocals the package being quite haunting ("It was written in collaboration with Sue Hoy and was the result of 3-4 afternoons- unfortunately its very unlikely I'll get to work with her again")

"Tomorrow's Lie" and "Hero Worship" are examples of the more accessible material the former working quite well with drum machine, tones, atmospherics

and squeaking sounds in the background while the latter falls short having little flavour to it, appearing too random and disorganised.

"Time Lines II" is similar in sound to "The Being" but has additions of a rhythm and a fuller sound, neither appearing to detract from the overall sound and working quite well.

On the second tape three pieces were of particular merit: "The Figure" which is a strange offset of tones musical box melody (at differing speeds) with claret (?) sequences and occasional vocals; Sweet Yesterday being more vocal with tones and incidental percussion is small hand drums, cymbals etc while "But Feeling" has high pitched accordion type sounds with more deep tones and echoed vocals. Hopefully these pieces will see the light of day in some form or other.

"HTR are to provide two tracks on the next Cause For Concern compilation, "Sex Sack" and "Burn Body" "Sex Sack" is probably the best HTR track to date.

Future plans seem to be pushing towards a slightly harsher and more atmospheric sound. I will also, hopefully, be doing some work with a vocalist".

For information on HTR and the tape release, which should be of great interest write to Peter at: 119 PARKFIELD ST, RUSHOLME, MANCHESTER M14 7PT.

Cntd from page 8

METGUMBNERBONE-"LEGIAHORN" lp. (Mission 001)

Recorded in what seems to be a warehouse it opens with a very heavy single drum rhythm with assorted jingled metal percussion-vocal sounds enter to build up atmosphere and the percussion is used in a rhythmic way with sporadic use of drum and gongs- another heavy rhythm emerges and together with the percussion and the natural acoustics the sound becomes pretty awesome particularly when the percussion is swapped for more rhythm.

Piece two is wind instruments, gong and more percussion, deep sustained sounds while metal sheet is scraped, sawn and twisted slowly with vocal moans etc. the whole sound at times being quite monastic, with its deep languid sounds offset by a slightly chaotic edge of percussion.

Side two opens with a piece which sounds like all of side one together, heavy drums, deep woodwind, light percussion etc, rhythms try to get themselves going but stop and start disconcertingly.

The second piece is more chaotic-squeaks, huge crashes and deep 'movement' sounds varying between relatively quiet points and pieces where everything bursts into life, the piece also has a strangely restful vocal section and long sustained sounds intermingle to finish the piece.

I found the whole product disconcerting- very powerful at times but the large space dissipates the effect slightly. The nearest musical comparison I can make is take a Tibetan ritual, lose most of the musicians and add a few clumsy children. It's a good lp but not one to 'like'.

Contradictory? Well give it a listen yourself.

«S.P.K.»

SPK originated in Australia and after extensive movements around the globe and numerous line-up changes now reside in London. The following interview plots there history from the early days up to the single Metal Dance and traces the development of of their ideas and attitudes. Special thanks must be given to Grame who did the tape in response to my list of questions which I sent even though he found my handwriting poor, my questions unorganised and my style rude in places, for which I apologise for.

The very early SPK was made up of me, Ne/h/il, two session musicians more influenced by punk music than anything; David Virgin and Danney RAYMOND - a bass player and a guitarist respectively. They were never really a part of SPK, they were just musicians who helped us out when we wanted that kind of thing playing.

There was also a drummer in the very early SPK called Karmel E Ciastic who was also in a band called 'Point 495' which wasn't a bad band.

He was another friend who just helped us out-I don't know what happened to him.

Virgin and Ramour became, oddly enough, members of a sect called the Orange People after a brief attempt at a surf-punk band called 'Secret Secret' which didn't get anywhere-just playing the pubs in Sydney.

The reason we changed personell so much is that moving around so much it is difficult to find people who will stick with us or remain suitable.

2: What happened to Mike Wilkins—it was strongly rumoured that he disappeared with the proceeds of "Information Overload Unit". What did happen?

C: Mike Wilkins was suggested as a member by Genesis
og T.G. as a guitarists who couldn't play guitar
and a bassist who could only just play bass, which
was just what we needed. We got on with him very
well and he was in the group from late 1980 -
march '81. We left to back to Australia as we had
absolutely no money and we'd just done the first
album on a very small budget of money that we'd
saved up ourselves—it was in many ways an unsatis-
factory album as it was done on a four track at
home and mixed in mono on a PA (those were the
days!), and the wages in th UK were so low that we
thought we'd never save up enough money to be able
to do our next album properly so we went back to
Australia to earn some more money to do 'Lehenschei'
properly.

I had the full intention of keeping in contact with Mike Wilkins and have him rejoin us when we got back to England a while later but for some unknown reason we failed to do so. He

He had several hundred records of our 'Infomation Overload Unit' when we went away and he had been passing on mail from interested people.

We then didn't hear from him in a period of almost 9 months and I think I assumed that he had sold the records and made off with the money-this in fact was not true and he had kept the records for us on our return. What he is doing now I have no idea.

We had my brother with us in England at that time he was known as clean because he's a cleaning fetish he's a bacteria phobia, he was with us for a while but then decided he wanted to go back to Australia as he'd just been offered a job in a TV station over there

Q: You say in the *Industrial Culture Handbook* (ICH) that you worked in a mental home.

A: Yes, I worked in the Callin Pk mental hospital which is a state institution.

Q: Is this how the original SPK name came about?

A: Yes. I got progressively more depressed working in

the state institution and seeing people who had been in for years who I had no ability to help--it was a kind of 'band-aid' job really--what I really was a prison warder, stopping people from escaping, bringing drugs to put them out of their misery really, and I didn't think that helped anyone, so I decided to get out and see if I could do something to publicise the problems before they happened really; this is why I was interested in the original SPK from Hiedelburg, because that seemed to me to be an effort to do something about the situation they found themselves in.

They occupied the hospital and put out a good manifesto but unfortunately the police broke up the occupation several days later and several were killed and several arrested.

Q: How does the Art Brut movement fit into this?

A: I didn't really find out about Art Brut untill later. I found out about that from a book called 'Anti Oedupus, Capitalism and schizophrenia' by Deleuze and Guattari.

I think I read it about '76.

Basically it was an idea that schizophrenia, or the process of schizophrenia rather than the regressive schizo. in hospitals, links up with the surrealist idea of combinations of odd things, versions of what would normally be expected, breaks and flows, and the hypothetical free-flow of desires as a creative process.

I suppose then that I decided to work specifically with music, because I'm not a good visual artist, music also seems to me to be one of the most direct means of affecting people of all classes, whereas painting is rather restricted to the bourgeoisie, music on the other hand seems to go across classes quite easily and unlike film or video can be assimilated many times whereas you can often only see a film or video twice before you get bored with it.

So the whole idea of madness in music is really using music as the kind of expression of problems which occur not just for mad people-the whole idea was to focus on the mind as a centre of repression ;but not a paranoid idea like William Burroughs-its more a constant problem where we subtly agree or consent to go along with normality, and everything that SPK do is an attempt to break down the distinction between what is considered 'normal' and what is considered 'deviant'

Q: How did you fit in as an 'outsider' and not a mental patient?

A: We/h/i/i had been a mental patient which provided quite a lot of the conceptual direction-I provided the rationale for the group and wrote quite a lot of the lyrics which brought in my ideas of non-direct political communication where things were suggested rather than made obvious, compared to say the lyrics that Crass use ours were a lot more subtle-I also changed languages a lot-I didn't like the idea of preaching a direct message, I preferred mostly to latch onto a kind of enery or expression and get the message across that way. It seemed to work quite well, although at times it did create some confusion but I think that is the price you have to pay for hoping that the audience tries to make some conceptual deduction from the things you are trying to say

Q: What did your job in the Home teach you?

A: I suppose the main thing I learnt was that I didn't ultimately agree with the idea that there was a 'schizo-revolution' that Deleuze was suggesting there was- I think I came much more to the conclusion that by just focussing on madness rather than concentrating on the processes of both 'mad' and 'normal' people that you run into the inevitable problem of 'the outsider' because how do you deal with a problem like madness without either

a) maintaining it as an outside problem OR

b)normalising it

Or put another way; it is normality that defines 'the outsiders' so if your working only on 'outsiders' then you've only got two alternatives-either you leave them outside or you bring them back to 'normality'-that's where Freud's problem occurred as he wanted to normalize people, the assumption was, that normality was the right way. Deleuze on the other hand seems to suggest that the outside is the right way after all-I don't agree with that dichotomy at all, I think the only way to break down the false dichotomy that exists between a 'normal' person and a 'mad' person is to look at the social circumstances that bring about the division in the first place and this is what I tried to do in all the work of SPK, is look at the whole kind of media and other social pressures that mark certain people as 'deviants'-either physical deviants such as mongolism, epilepsy or mental deviance...ie ANY sort of non-conformist thought-the whole point about my idea of madness is that nothing is wrong in the first place, the problem is that their way of acting and their way of thinking falls outside an arbitrary boundary which is set up by society, what really needs to be attacked is the arbitrary boundary and why it exists at all.

The history from there goes; I left the hospital mid '79, SPK work was being done at that time but outside work entirely-I then came to England and wanted Ne/h/il to join me in England which he consistently never got round to doing-so I ended up in France on my own just reading-it wasn't a kind of job or anything like that-I spent my time trying to work out my ideas on a whole range of things from schizophrenia to apocalyptic thought, a lot of the history of music, Greek philosophy, middle ages philosophy, I was especially interested in the Christian heretics, magic, mathematics, physics...I read about 14 hours a day for a year and it was probably one of the most interesting periods of my life.

The effect it had on SPK was that I was certainly not only interested in the musical aspect of SPK and I'm still not, although unfortunately my life is rather dominated by SPK, I've always retained an interest in other things as well, I see a lot of films, read a lot of books and ultimately want to move into both those areas as a filmmaker and a writer.

SPK specifically languished during the period June 79 to June/July '80 because I couldn't do anything on my own in Paris, I didn't have enough money for the equipment, and while I was there I progressively ran out of money so by the time I got to England in July '80 and wanted to do the first record I had to work in a hotel for six months to pay for it

Q: When were the e.p.s done?

A: Those were done while we were in Sydney, the first one was 'No More'/'Contact'/'Germanik' - the 2nd one was 'Slogun'/'Retard'/'Mechano' both of those deleted on their own label 'Side Effects Rekords'.

A ?" was just an interesting thing to do in Australia at that time-there were very few independent records at that time-I think there were only two or three in England. (As a matter of interest one we did like very much was Metal Urbains 'Pario'-we used to do a cover version of it when we played live.)

Q: What was the media reaction?

A: In Australia one of the papers got hold of one of our singles and gave it an excellent review, which really amazed us because Australia isn't exactly known for its forward thinking in music unless you've got 20 guitarists and sound like 'The Eagles'. (The second single they didn't like very much-they accused it of having 'chipmunk' vocals-I think the poor slob that reviewed it was playing it at a fast speed because we put it out at 33

instead of 45 and I don't think he realized it.)

We didn't get any press elsewhere as in the world because I wasn't interested in it-I always had the strategy of not having anything to do with the press-I still think journalists are a waste of time in the main-there are one or two good ones but most are parasites.

The public we could never work out-because they both pelted us with beer cans and yelled for encores afterwards so we couldn't really work out their reactions-we thought it was good though-it was very, very strange for them though because they were only just getting the ideas of punk through drums and bass, and us coming on with synth and rhythm machine disorientated them a bit.

Most of the music we listened to early on was German music specifically Can, Neu!, Faust, Kraftwerk Cluster and Metal Urbain; very little English and definitely no American-though I'd a bit of a soft spot for Captain Beefheart, though I wouldn't cite him as an influence as such-the early Throbbing Gristle and Cabaret Voltaire stuff came much later-I'd been listening to the German music for 5 or 6 years before then

I suppose I'm like Steve Stapleton of Nurse With Wound in that I'm a great believer in knowing what has gone before so that you can avoid coming up with the same things other people have-I hope I've got a fairly good idea of the history of music, film and art-even though I've never studied it formally

Q: How did you decide work with rhythm and percussion?

A: Very early on I decided most of the stuff was to be rhythmic as I'd listened to people like John Cage and decided that if we were going to work in the 'rock' field which I suppose we are in-I decided that the more conceptual, ambient type of thing can't be done thing had already been done and while wanting to remain quite conceptual I didn't want to sacrifice some basic things that seemed to relate to human drives like rhythm.

I think the one thing rock music has going for it is rhythm, energy, intensity and drive which is basically all it can offer to what Cage has already done. I particularly enjoy rhythmic music and think it's very effective-you decide what people you want to talk to, what your gut reaction to music is and then you set out and do it.

Q: What were the role of subliminals in your work?

A: Apart from the obvious way that all sounds can't be heard we

A: Apart from the obvious way that not all sounds can be heard, yes, we did think "we'll put this in quietly"-I was reading quite a lot on subsonic intonation as well as psycho acoustics and it was said that subliminals work best at 5dB lower than audibility, so we deliberately put quite a lot of the vocals and other sounds in at that level in order to go along with my earlier ideas of not 'preaching' a definite idea and content (back to the change of languages etc).

I prefer to use the voice in a 'sound' way rather than a 'lecturing' way-we had some interesting effect effects-I asked people what sort of things they visualised from the music and they did vary quite a lot-the main thing I found out was that by not putting in a subliminal message that had any meaning in particular we did have our desired effect in that subliminals could be used in a sort of liberating element in that hadn't they had a great variety of different meanings for different people than one denotive meaning that would probably have occurred if that word was in English and spoken perfectly audibly-no two people got the same reaction to any one track-we had some more unusual reactions but these seemed to occur live, a lot of people had a reaction of confusion and fear, it made some people ill but that was probably the effect of the overall volume, power of the sound

and the visuals, one person tried to throw themselves off a building at a concert once, some people became very aggressive. Some people, most people in fact moved a very long way away from the stage and were very quiet—there wasn't any stock music applause—there was just a kind of respectful silence.

Q: How did the contact with T.G. come about?

A: Somebody sent the first e.p. to them, a person who did an interview with them on a radio station over there. Genesis got in touch with me and offered to redo the second ep which I agreed to

Q: Did you like the T.G. output?

A: Yes. It seemed to be quite an interesting reshuffling of the earlier German stuff, Chris Carter said he'd listened to a lot of that music but Genesis always said he'd never heard it and that T.G. were the first to do this and the first to do that which was a good hype and sucked a lot of people in. I asked Genesis if he'd ever heard any Neu! and that if he wanted I could always give him a tape, but he said he didn't want to hear it which wasn't a very interesting attitude.

However I did especially like '2nd Annual Report' but after that I think they lost their way a bit there were some things that were clever and some things that didn't work terribly well. I thought their live work was much better and really enjoyed their tapes.

Q: How did the U.S. tour come about?

A: Well, we decided that we were coming back to England and just as a challenge to ourselves tried to arrange a tour of the U.S. completely organised by ourselves through our own friends that we'd written to.

It was a very good experience—we actually covered our costs, bought a van and did concerts across the USA, audience reaction was varied—in most places it was good except in Arizona and Boston, some punks in Arizona took exception to our music and we had a long drawn out battle with weapons and so on but no-one was badly injured though.

Boston someone took exception to my vaguely militaristic looking dress and Machete around my middle, which was there for metal percussion, but again no-one was hurt.

The visuals at that time were a kind of practical application of J.G. Ballard's 'The Atrocity Exhibition' based on the idea of what is revolting and why.

We had an autopsy a whole lot of film and slides supposedly carried out in the name of science, signed dutifully by the dissectors, a film of epilepsy, all sorts of visuals of venereal disease pornography, everything considered to be disgusting mixed in with things that are disgusting like warfare, instruction manuals on how to survive a nuclear holocaust, effects of anti-psychotic drugs. Just a really interesting show I suppose.

The sources were varied. We got a lot from library books and we 'obtained' some from medical sources. Took some ourselves... all kinds of things. We started to move into visuals in line with our music—it was questioning what is supposed to be beautiful and what is supposed to be ugly in line with what is supposed to be decent and indecent.

We called ourselves Surgical Penis Klinik for the same reason—we were provocative, we weren't trying to shock or be sensationalist—all we were trying to do was do something that oughtn't to be done—the whole idea of inappropriateness again, just to see why people reacted in that sort of way and to see how long it would be before people got used to that type of thing—it didn't take long!

It doesn't really matter what the names are, it just went along with the idea of changing our pseudonyms—we wanted to be a flexible group who did a whole range of things and weren't tied down to any one particular image, idea, way of thinking or anything else. Like Systems Planning Corporation

which I found on a tape was the name of the United States chemical warfare division which was in charge of producing different chemical weapons to inflict on people. Seppuku is a nice one as well, so we use them if we find them, a lot of the things people send to us are inappropriate like "SPK is the Rueter press agency in Sweden" or a govt dept in Sweden controlling the calculation of the cost of living index. At the moment we're just SPK and we may stay that way.

We were questioning aesthetics—was there anything that could be called beautiful?

For example the male idea of what a beautiful woman looks like has changed about 20 times in the last 80 years, no-body now thinks Mae West is beautiful—she's now a round shouldered hunchback, a short dwarf with a horrible voice but at the time she was something amazing, it's just like an ambience a media/social ambience which defines what is nice, so in using the visuals we began to question the idea of why we found certain things revolting, why we instinctively recoil in horror, or supposedly recoil in horror, at someone having an epileptic fit, we shouldn't experience horror at someone having an epileptic fit—why are we disgusted by that—we shouldn't be—it's just because it's unusual really.

We attempted to show the madness of the conventional idea of progress and technology for technology's sake and the whole idea of science being somehow objective as opposed to earlier

an objective truth as opposed to earlier philosophies of the spirit which I consider somehow subjective or a fantasy.

There are so many things which happen within our scientific framework which are totally foolish as they achieve no purpose—like experiments on animals which are carried out in an almost ritualistic way long after they have been proven to be useless or useless as the case may be.

For example dissections of bodies being placed in a beautiful plastic case with the name of the artist on the forehead of a baby whose face had been removed.

When we decided we were being misunderstood too much with the visual content of SPK we decided we would tone it down for a while until we were in a position to explain everything we did, and we decided that there wasn't room in SPK for him at that time, so he went off and formed Twinvision.

So far he has done a video compilation called Alchemy, despair video by SPK and videos of Deadly Doris from Berlin.

Q: What did they achieve?

A: They achieved quite a lot of things—they were misinterpreted as sensationalist which they were NOT

We were just trying to get people to question why they found certain things revolting and why they reacted so quickly to certain things.

Q: Do you think that the effect of your visuals has been lost now?

A: I don't think the effect has been lost—what we are trying to do now is create a consolidated framework in order to make our statements.

I think what will lose its effect is the glamourised kind of violence like 'The Thing'—all the 'b' grade crap is what you'll become bored by or find laughable in the end. But the impact of a 7yr old girl with her genitals hacked off by an axe, bits of her lying on a table—you don't become blasé towards that kind of thing.

Q: Are all your tracks concepts?

A: I suppose so. I always like to do things for a reason than because I've found a nice sound; we start off from an idea and fit the sounds around it rather than the other way round.

Right at the very beginning I made up a list of about seven things as a manifesto—this reached its limit at the end of last year and is changed now.

The early manifesto was along the lines of:—

- 1: We would always use pseudonyms because I was definitely against 'stars' etc—that's why there was never a definite image to what we were doing.
- 2: We would try and do as much as we could releasing our own records without company hype or press hype at all.
- 3: We would always change our style as much as possible between records—which I hope we've managed to do.
- 4: To aim to listen to as much music as possible and not repeat ideas previously done by others
- 5: Not repeat ideas previously done by others.

Information Overload Unit was an attempt to rearrange, mainly electronic, sound differently. We arranged everything vertically, i.e. with lots of sound sounds all on top of one another, everything was happening at the same time, and we tried to increase the amount of information coming at you in a way to mirror the way information hits you in real life, and to try and show that an increase in ability to assimilate information is going to be necessary in years to come, where we'd get so much information coming at us that we couldn't use the 'old' ways of assimilating it and what we need is a new way to handle more information, in terms of volume, at the same time. Each of the tracks had an idea behind it. MACHT SCHREHEN is an exercise in tape and subliminals, specifically using the four types of info that we are subject to—the first is a correlation between the effects of anti-psychotic drugs which are administered to every mental patient and the side effects of chemical warfare, which are very similar, one is considered the ultimate horror, the other regularly administered to individuals. The other is a juxtaposition of a pornography tape and advertising, which was saying in the same way that the messages of hard core pornography is the same as soft core advertising.

BERUFSSVERBOT—a sound poem done in German—it doesn't really make any sense except that berufssverbot was the German Govts. policy at that time not to employ anyone with a vaguely left-wing leaning keeping every left wing person out of the bureaucracy. GROUND ZERO-INFINITY BASE—ground zero is the area immediately below the atomic bomb and the infinity dose is the total amount of radiation emitted.

The piece was an effort to express in sound the feeling of being 'right underneath it'. The lyrics are mixed to a subliminal level and the piece received some interesting comments when first heard. It's quite a favorite.

STANHIEM TORTURKAMMER was a comparison of torture supposedly carried out by the Nazis in the atrocity camps and those still carried out today in Northern Ireland by the British army and IRA, also the conditions in Stanhiem, where the Baader-Meinhof prisoners were kept for the rest of their lives where they were subject to a tote-track system. Their floors were silent and each cell was filled with white light and white noise, they couldn't hear the sound of their own body and it just drove them crazy.

RETARD. Similar to the single in '79 which uses the file of a retarded person who for some unknown reason and without motive killed a young boy—the text of his trial made really interesting reading, how he had no reason, just an uncontrollable urge; and after that he was kept in a mental hospital for 45 years, when I knew him and there was no chance he'd ever be let out just in case he did it again.

CULT PRUSSIC ACID DEATH is another story from the hospital where I worked about a woman who was raped at a party and decided to abort her baby by giving her placenta a massive dose of lad which aborted it a few hours later.

So overall about overload of information and stories of true occurrences in everyday life that no-body ever gets to hear about unless you work in an institution...the horrors of everyday life.

LECHENSCHREI literally means 'the scream of the corpse', but is a metaphor for the whole of the western civilization in the 20th century where it just goes over and over screaming the same things. There's particular reference to the cold war, the build up of death throughout our society where death is hidden away but ever present.

It's also the corpse of the entertainment industry which squeaks occasionally but has been dead a long time and pisses around to annoy us.

It was an attempt in a more acoustic line—most of the things aren't electronic but are generated by household means such as heating up knives until they are red hot and then throwing them into hot or boiling oil or water; you get some really over the top sounds that way; and beating on the shelves of burnt out cars, and using a lot of tape material. Most of the tape material is done by other people rather than ourselves.

The whole idea was to get away from lyric writing altogether by using tapes of mental patients, which I'd had for a long time. I get very tired of hearing my own voice and sounds and wanted to hear someone else's for a change, even though by putting it together we had a great deal of influence on how it finally sounds.

The reason there are titles on the British release....I didn't want to have titles but it seemed to cause great concern amongst people who wanted to refer to a particular track and particularly radio play, as they couldn't play it because they had to announce the track they were playing. DEKOMPOSITIONS is another attempt, it's almost completely non-electronic using percussion and vocals and makes the point of the very clean ordered western society contradicted by the kind of primitive carnage that goes on underneath it, disgusting murders, repression, warfare.

This is the kind of thing that is hidden away even on the news which always ends on a happy note to make people good after hearing about the PLO shoot themselves.

Some totally insignificant thing like little Joey down in Brighton having his first swim or something like that.

Q: Why release Lechenschrei in the US and not in either Australia or UK?

A: It was recorded on our own 8-track in Sydney which is more an 8-track tape deck than a studio, a lot was recorded at an abandoned brickworks on old machinery, burnt out cars and things which is where I suppose the metal percussion work really started even though we'd used drills and grinders right from the beginning in '78 that's why I say it's the first metal percussion album NOT the first metal percussion. I know the history and I'm very indebted to the history of metal music—not just metal—the whole idea of using machines and things—it all comes from Luggi Rossolo in the Futurist art of noise in about 1918 in Italy, through Edgar Varèse's Ionosphere which starts on aeroplane engines (1931) John Cage did a piece in 1946 using bits and pieces of metal, Harry Partch is probably the greatest exponent of home-made instruments—I thoroughly recommend listening to him, then Zev who did some performances with car springs and things, 23 Skidoo and then us I suppose with Enstandante Neubaten who simultaneously discovered the same ideas on the opposite sides of the world at roughly the same time, I'm not going to quibble over a few months but I do like E.N. though, even though I think they have a tendency to remain the same all the time, that's the only drawback, otherwise I think they're excellent.

Anyway what happened to Lechenschrei was we recorded it on an 8-track mixed it on a 16 track studio and then released it in the United States because we had a good offer and were on the way back to England.

I suppose Thermidor came to us and tried to

convince us it was a good idea to try and open up market in America, because I think you need a release of that type of music because otherwise you wouldn't do very well over there-the idea was to come back to Europe and release it ourselves which eventually we did once we had enough money.

Q: How did Sinan become involved?

A: We had another band in Australia, a 'commercial' band just to see if we could do the commercial music. Sinan came and auditioned as a vocalist and we thought it would be very interesting for her to do some vocals for SPK which she's quite good at, being from the Peoples Republic of China she has a talent for 'ethnic' vocals.

Q: Metal Dance is a very 'discoey' track. Why?

A: There are several answers

- 1) I like dancing
- 2) I can't see anything wrong in dancing
- 3) Discos a good rhythm to dance to

Simple answers to a simple question.

Q: A lot of people I know think you're selling out?

A: I think in the last 6 months we've defended ourselves against this and really... well, if you're going to make snap decisions about a group like us, we'll make your snap decisions-its up to these people to be thoughtfull unto themselves and if they are going to write us off on the basis of 1 single thats up to them.

We're not trying to 'sell' to anyone-we're trying to talk to a whole range of people and we found that we were only reaching a certain type of person and we found that we couldn't do the kind of projects we wanted to do without money; therefore were doing commercial music with our non-commercial music at the same time. There will be projects on Side Effekts financed by the commercial side of the operation which we could not have done earlier.

Also of course I don't expect everybody to like everything we do-you pick and choose-you give a group time, you don't blindly follow a group through everything it does-you take the things you want and leave the things you don't want-I don't think this crap about selling out means a damn thing.

DISCOGRAPHY.

- 1) No More /Kontakt/Germanik (e.p. Side Effekts DELETED.)
- 2) Retard/Faktory/Slogun (e.p. Side Effekts DELETED)
- 3) Mekano/Slogun (45, Industrial Records)
- 4) Infomation Overload Unit (lp Side Effekts)
- 5) Live at the Crypt (Sterile cassette 90 Lilford Road, London SE5)
- 6) Slopsik (e.p. M² Records, Sydney Australia)
- 7) Lechenshrei (lp Side Effekts GB or Thermidor USA)
- 8) Last Attempt at Paradise (cassette-Fresh Sounds, PO Box 36 Lawrence Kansas KS 66044 USA)
- 9) From Science to Ritual (Cassette-Viva, via Gramsci 53, 00197 Rome ITALY)
- 10) Auto-Da Fe (12" 45, Walter Ulbricht, Schallfolien AG, Durchschnitt 15, 2000 Hamburg 13 W Germany)
- 11) Dekompositions (12" ep Side Effekts)
- 12) Metal Dance
- 13) The Last Supper (2 live tracks on Adventure in Reality comp-see reviews)
- 14) Despair (video contact Side Effekts or Fresh Sounds for availability)

A lot more information on SPK can be obtained by reading RE/SEARCH "INDUSTRIAL CULTURE HANDBOOK" which among other things has a selection of SPK archives. Write to RE/SEARCH at 20 Romolo B, San Francisco CA 94133 USA for details

S.P.K. can be contacted at
68 Bormington Square, London SW8 UK.

38TH PARALLEL



38th Parallel are a three piece who sent me a sample tape of interesting music. The pieces were a collection of rehearsal tapes and are generally intended for use as film soundtracks which they are involved in creating although they see the film work as "more along the pattern/psychedelic lines than concentration camp, gore etc."

They have also done soundtracks to a display of computer graphics at Trent Poly as well as work with Nick Cope of 391 which may be released in some form in the near future.

The soundscapes are created using Roland synths, guitar (usually with swell pedals) and lots of percussion-where rhythm is used it is not used in a very heavy handed way and on some of the pieces a 'euro' style emerges which works particularly well on the longer pieces where their ideas have time to be worked through properly. For further information:

Paul Watkins, 17 Stella Avenue, Tollerton, Notts, NG12 4EX.
NANAVESH: D. Farmer, C/O IHAM, 54 Belmont Rd, Beckenham Kent. Nanavesh is the official organ for all matters relating to PTV and occasionally produce lavish booklets/packages in limited editions. Nana 05 is out now for £4. Expensive but VERY good.

Contacts

LOTUS: 23 High St, Newcastle Under Lyne, Staffordshire
Send some postage for their latest list of import euro lps. They carry the largest stock of this type of music in the UK so you should be able to pick up most of the material you want.

RECOMMENDED: 583 Wandsworth Road, London SW8. Send for their list its well worth getting if you like the Henry Cow/Faust area of music. Some interesting imports available including Mnemonists and Harry Patch. Rec. Also release their own lps in very small and finely produced editions-often by subscription.

BAND OF HOLY JOY: have released a tape called "Favorite fairytales for Juvenile Delinquents" which I found very difficult to get on with but uses rhythm, horns, and very distinctive vocals a great deal. The tape comes with a booklet of graphics etc although the quality of this part of the package is not particularly high. However £2 is not much to send to 8 Nettleton Rd, New Cross Gate, London SE25.

SLAUGHTER OF THE INNOCENT: is a new compilation tape of "wired music" featuring Nippy Groove, Vortex Campaign, Observation Clinique, Bourbonese Qualk, David Jackman, The New Blockaders, Paul Kelday, Mixed Band Philanthropist, Adventures of Twissle, The New Sadism, Nordic Analysts, Konstruktivite and Metgumbnerbone.

Its a c90 for £1.50 which is excellent value, and is available from P.D. Rupenus, 1 Beehive House, North Broomhill, Morpeth, Northumbria, NE65 9UD

FALLING A: First floor, The Arcade, Pier Avenue, Clacton on Sea, Essex. The new falling A catalogue is in the process of being done and if the last one is anything to go by it'll be a real goody. Falling A distribute tapes and magazines from all over the country, and thus you may be able to save a great deal in terms of postage by asking for their product list. Many of the tapes reviewed this issue are available from them. Send lots of return postage for a list.

Stress

Stress began in early '82 and consists of Alan and Phil both of whom are also involved in mag. work (Adventures in Reality and Damn Latin respectively). There audio work has come to fruition with the recent release of a cassette lp which consists of both experimental and more structured material.

The interview however was sparked off after I recieved a demo tape (reviewed below) and thus some material I have reviewed may not be that on the tape, the aim being to give some indication of the range of material Stress are producing which those interested can check out for themselves.

The following interview was carried out postally with Alan.

Q: There are two distinct musical styles. Are any now receiving preference?

A: It seems natural for Stress to try and explore as wide a range of possibilities as we can. It's true that this may seem to be fragmenting the music a bit, but that's just the way it works out.

I wouldn't say any particular style will 'win' over another, what will inevitably happen is that the styles will merge more into one whole thing.

Q: Do you find that two people are enough for improvisation or do you bring in more people for that aspect?

A: We tried to bring other people into the Stress fold before, we once tried a girl who played guitar and sang a bit, but that didn't work out. I think we've built up a rapport now that means it will be difficult to expand the two piece line up



PHIL



ALAN

As for improvising we do a lot particularly when working out the more experimental material, which we usually do really quickly to capture the spontaneity of it. The more 'pop' songs tend to be more structured because they have to be really. It's not hard for two people to improvise if you're using multi-tracking.

Q: What are your influences? As you're both involved in mags do you see Stress as your search for what you may feel to be the 'perfect' music after being exposed to so much that you may have found dull?

A: I'd prefer not to say anything about musical influences as they don't have any relevance and are really boring to read. As for the bit us doing mags and being involved in a search for 'perfect' music I think that the reason Stress formed was that we'd both been involved in mags and after a while you always feel like having a go yourself.

I didn't really set out with a set of ideas of what it would be like, I think maybe Phil had more of an idea, but the thing that characterizes Stress is that we both want different things, we're both trying to get our own ideas into the music and that is what makes it so varying.

I think it's really good that Stress is working in such a way and I don't feel it's a compromise at all if I do something that is not my 'perfect' music but Phil's 'perfect' music.

Q: On your sheet it says that you would like to release material in all mediums, what form would they take and have any been fulfilled yet?

A: The bit about film/video/mag always produces a response but this aspect has not been realised fully as yet. It'd be nice to do a video but it is ridiculously expensive, so I'm getting to work on some 8mm films, which could be transferred to video if we want, but are a lot more practical for showing at gigs. We already use slides and we'll use film to when they are completed. The magazine is something for the future. I'd like to have a full magazine with our ideas and attitudes in it, graphics, lyrics and a short cassette to, so that it was a very rounded product and said a lot more about Stress than could be achieved just listening to the music. The music will always be the main thing, after all you can't have a mag broadcast or pressed onto a record can you?

Q: Might you not feel that differing musical styles will make you a 'Jack of all trades and master of none'? Might it be better to concentrate on one style for release and the other for personal enjoyment?

A: We do not select any certain style for release. Whatever the material produced it's still Stress and is as valid as anything else we do. I can see your point about being 'master of none' but I'd not like to lose the freedom we have at present. I think Stress will develop into a certain style but that will still have a wide range within that style.

Q: Do you play both styles in performance?

A: The last gig we played we did all 'pop' songs, mainly because we had one day's notice to do the gig and that was the best way to do it. I think that we would probably do one sort of style mainly with a bit of the others thrown in. Our main problem is that we have to use backing tapes as there's only two of us and that means we can only improvise to a limited extent. It's impossible to say really.

STRESS DEMO REVIEWED.

Seven tracks on this tape, four experimental type pieces and three more 'poppy'.

Second Sight consists of treated guitar (synth?), treated vocals and tape cut ups, the treated instrument being the basis for the piece as it rises and falls in tone throughout the piece, the first section uses the treated vocals and the second section uses a long tape cut-up.

The Pulse Thickens has a very 'Cabsish' sound (a. "Voice of America") in that it has a fairly fast heavy bassline, synth, and backing effects/tapes. Foot-tapping stuff but it has been done before.

4th Dimension uses treated tones over two rhythms; one echoed and electronic the other more thudding and untreated—the sound is fairly dense and added to by vocal sounds (not speech or tape) which works really well.

Sometimes I just know how you feel is in the same vein as 4th Dimension but has a more synthesised sounding rhythm and generally more structured, a slow sequence keeps the package moving with lots of backing tones and other sounds rising and falling in the mix. I did however find the piece too long. Rule of Force is a pop track of drum machine, bass and vocals with a good little synth chorus which is tightly organised and not over long.

Nothing New reminds me a little of The Cure in terms of rhythm and bassline but the vocals are far warmer and thus gives the piece an identity of its own. Enslave the name is in the same vein as the previous two but is more moody the emphasis being more on the vocals.

It should be said that I found some of the vocals a little inaudible (perhaps it was my tape) but with good production the tracks all have quite good commercial prospects.

STRESS RELEASES TO DATE.

- 1: "Help Comes too Late"-c45 Casstte album
- 2: "Help Comes too Late"-track on "Hideous" comp. tape
- 3: "Nobhing New"-Track on "Real Time 7" comp. tape.
- 4: 4 tracks on Double Vision four band compilation
- 5: "Raga"-track on Unovidral (belgian comp tape)
- 6: "Love like Anthrax"-Track on "Smashed Hits comp.

7: 2 tracks on "Aural Assault vol 2" comp tape.

"Help Comes too Late" the cassette lp is available for £2.50 incl p&p (UK) from Adventures in Reality,

(This address also applies to anyone wanting more information on Stress)

Adventures of Twizzle

The Adventure of Twizzle (AOT) consist of Sol-Pol-Koatep and Jude-Wilton-Keel and is basically "Whatever we do together".

"At first we used to do songs, drum machine, bass, synth, bass tapes etc; the reason we started doing performances was we couldn't be arsed to do anything else-like to 'play' you need to carry instruments, synths etc but performances are easier and can be packed into two carrier bags-most people we know dislike our material but I think thats partly because we can 'get away with it' and they cant".

AOT performances are usually fairly unorganised but mainly consists of Sol doing backing tapes and traeting Judes voice etc while Jude himself does a visual performance.

"Most of the time we dont know what we are going to do"

In some cases the backing tapes to be used are worked on together but the final assembling and lenght of time each constiuant has is decided by Sol

"most of the time though we dont plan together".

The visual side is usually quite arresting, Jude plays with some of his lage collection of dolls, pours hot wax over his body, eats candles while aligh alight, sets fire to his clothes and hair. They also feature the destruction, in many cases, of religious ornaments, crusifixes etc.... "We dont agree with thin things like death camps, Manson and subliminals etc-but were both into Bay City Rollers, Slade, Crass, depression and Dr Who...we hate all religions as th they all work on the basis of fear, if you dont do this a big bad god is going to get you in some way."

Performance reactions vary a great deal..."once in our early days we played at a heavy metal disco and

everybody left the room, then we picked up guitars and started to play "Smoke on the water" and everyone came running back in".

The performane I witnessed left most of the audience a little bemused by the whole affair while at a performance arranged by 'The Basement'-a room which put on various performance artists they recieved more applause that anyone they themselves had ever seen there. (this latter performance was very well documented, tape, photos and a video which the Basement hired for the day. (Jude however never listens to audio tapes of the performances.

With regard to audio material very little is available. From the group themselves are two tapes;

- 1: Complete Sensoray Deprivation-a c60 of earlier material including an entire performance on side2..This may now have been deleted.
- 2: Hitlers Trousers after the blast-a c60 of material from early tracks to present day. Often poor quality but well packaged.

A few AOT tracks are beginning to appear on compilation tapes and there are others who want to have pieces from them but their main problem is lack of equipment "we only have one portable tape recorder and record player"

They have also been asked to appear on a video compilation.

For information on AOT activites and news of forthcoming performances, which is really the best way to experience them contact AOTHQ at:

33 Bellshill Close, Hadrian Park, Wallsend, Tyne & Wear. NE28 9XB.



SOVIET FRANCE

PEEN-REF
PEEN-REF

A: Name

O: No - Bye.

Borsey return to more cigarette
Packet unwrap. His think unclear
But he notice he still breathe.

PEEN-REF
PEEN-REF

A: Is Borsey here.

O: Yes - he'll come soon.

A: Hello - This is Borsey - Yes

X: This is anonymous dirty

Person - Miss your

Panties by

CLICK-RRR

Borsey replace receiver and

Lie on floor on his back

Next he piss, still with cloth

On and not in bowl.

An good sensation of warm and

Wet permeate all between knee

And stomach.

He stand up with eyes half open

And walk into outside street

Still good

He walk.

People stop and laugh and point.

Seen that stupid fuck heads piss

Himself - HAARRRRRR.

Borsey not realise for long

Then he do.

It good. Now it not it.

Fold and clam wet. Other

As shame at him

He run back into house safe

With himself. He enjoyed it

To begin.

After bath he pick up phen.

And that a rammer.

O: Hello -

A: Is that Borsey?

O: No - it's somebody, with dirt

Message -

Your panties - by

The information in this piece was compiled from
conversations with people involved in the Soviet
France project over a period of 3-4 months. No notes
were taken at any time so I apologise in advance
for any lapses in memory which may distort the
following piece.

Soviet France music has been developing for some
years now and was formally more a song structured group
though records and other products released
on Red Rhino records of York generally consist of
their more experimental pieces and now the sound is
more that of a kind of 'industrial/ethnic fusion'.

The records are recorded at home on a huge number
of tape recorders (now about a dozen strong) the music
appearing to be almost totally echoed in some form
or other.

The group themselves prefer not to comment on their
music as they prefer the listener to decide for
themselves what it is all about. What you hear is what
it is as well as commenting that the original ideas

which may spark off a piece become distorted or altered
over time and are often just personal thoughts or
happenings rather than a 'concept' for the public.

They do however see each product as a continuation
in some way of the last.

Perhaps the most striking thing about S.F. products
are their covers which are again produced at home
by themselves as the cost of commercial production
would make the cost impractical.

To date these covers have been aessian bag, an
aluminium foil wraparound and on the latest offering
two sheets of hard-board. They are decorated with
stick screens, spray paint, impressions etc and have no
information on them but the groups name.

This has recently caused problems as national air-
play was achieved on radio. The announcer being
able to give absolutely no information at all, not
even the album title (which is on the inner label).

Soviet France are very keen to avoid the 'star'
status and all the trappings that go with it (although
although these things would have achieved reverse
random this was one of the aims. The music is the
thing before then).

However these covers have advantages and problems
connected with them the advantages being that S.F. can
control their own music and their freedom and the
other reason very strange and novel sleeves which
the big disadvantage is that in doing this a huge
amount of work is required.

For example theessian bag as it now stands
was made from a lot of Russian napkins but the
extra sewing was too time consuming while in the case
of a repress as yet this has not happened, the idea of
doing all the work again is daunting.

And when are thinking of repressing the LP and
repress the group appear to be a little unsure that
they want to cut another LP and hard-board covers.
(All S.F. releases are in editions of 1-200) and it
may be that subsequent pressing may not have the same
unusual covers.

The wooden cover on the LP was inspired by a friend
of the group who repaired guitars and used fine wood
panels which could be cut into thin but still remain
strong.

Enquiries to try and obtain large quantities of
a dead end as there was uncertainty over a price for
such an amount. Thus the hard-board was used.

The aluminium sleeve also suffered setbacks as this
this was originally to have been a aluminium plate,
which was just too expensive, so the foil idea was
developed.

Even obtaining this item was more difficult than
than at first imagined and it was only after lots of
letter writing both home and abroad that a supplier
was eventually found.

Live appearances are non-existent.
This is not so much due to lack of wanting to perform
but a general non-existence of suitable places
as a S.F. performance would be done in such a place it
that had an atmosphere of its own.

There was actually one performance planned to occur
in central Newcastle in the delivery bays under the
main shopping centre. These are huge man-made caverns
where flocks of birds spend all their lives without
seeing the light of day.

The project fell though as permission could not be
obtained.

Although based in the North East the group appear to
feel more affinity for the attitude prevalent in the
U.S. and would like to base themselves in that area
in the future. They regard incidentally one music being
produced out there to be very inferior to our own but
note that enthusiasm is far more common there and there
will obviously be a more conducive creative atmosphere.
On recent visits there has been talk of the possibility
of releasing material in Germany a tape sent out
was returned and will not be used but such is the back-
log of material S.F. have that something suitable to
everyone concerned.

GARISTA (C60 tape)

SCRAMO MDSGS

metal plates (?)

MOSES / MAMPS / GRUKESH / CARTER

1. The first step is to identify the problem. This involves understanding the current situation and the goals that need to be achieved.

[illegible]

[REDACTED]

[REDACTED] First sig

YIMIM / RANGMABΔSM

if backing music
go to it and it's not

quiet pieces of percussion, bursts of rhythm and

and the same time it is so subtle it is difficult to detect although the danger is always present. It is so subtle it is difficult to detect although the danger is always present. It is so subtle it is difficult to detect although the danger is always present.

promising debut.

RITUAL etc (12" 43)

[illegible]

The first of these is the "baseline" or "general" structure that is like a "template" for the other four.

NORSEH etc (12" 45)

all sequencer, tapes, vocals. VERY GOOD.

MOHNOMISKE (2-12" 33)

As this record indicates, there is no indication of any activity on the part of the subject in the period between the date of his arrest and the date of his release.

Begin
read it
to a
the piece with a wind instrument picking out
the

periods too long means on top however the

...and that a ...
...flutes, percussion, and
...never ...
...the only ...
...in the ...
...in the ...
...that ...
...to be ...
...to review it might be ...
...and Annual Report ...
...artists are going to push it ...

Ron Berry

Ron Berry is from Durham City and came to my attention via two very well presented performances at Spectro Arts Centre (Newcastle Upon Tyne).

The music is totally electronic and created on instruments mainly constructed by Ron himself being an unusual fusion of quiet atmospherics and rapid rhythmic sections within the same piece.

The interview was carried out late '83 and attempts to plot the development of his music and some of the inputs associated with it.

Q: Is all your equipment home built?

A: Most of it is. I've got a 24 modular synthesiser connected to a patchboard (home designed) a smaller modular synth with 3 VCO's and other bits, 15 simultaneous computer controlled outputs, basslines etc—the only commercial things I have are a Godwin string machine and H & H echo unit-LoCo amp.

I've been building this up since '74, starting with a small synth from a design in 'Wireless World'—a complete failure as it didn't work at all so I played around with that and got it to work and became fascinated by synthesisers, building them, and decided I thought I could do a little better than the magazine and so I tried to build the large modular synthesiser which I still have.

The reason I was building them was because I couldn't afford to buy the 'real thing'... a large modular synthesiser, series 3 I think they were then would cost over £1,000 which was way out of my price range—which was about £50, which would just about pay for a small modular synth—so it was a matter of spending several months of spare time putting the thing together.

After finally putting it together, I started to do some music, I did some little pieces by bouncing tracks onto each other on an old stereo tape recorder and produced four or five lines of terribly hissy music... and I did that for a year for amusement, while I played the guitar to earn money.

I never thought anyone would be very interested in the material I was doing so I never bothered to 'develop' except for my own amusement and not paying any attention to what was going on around me except for general developments; and it wasn't until '81 that magazines began to appear on synth music rather than 'pop' music and I got quite interested in this and some people came round and liked my music and suggested I did some tapes as they thought it a waste of time to do it just for amusement. By this time I had enough gear to put together reasonable quality music so I decided to do it, and it was quite popular with *Floumotion*, *Mirage* and *Inkeys* cassette magazine.

So that's the 'history'.

Q: How did the computer aspect develop?

A: That began when I was messing around with an Irish friend of mine playing in an ordinary acoustic rock band and I had an idea to try and introduce some electronics into it—unfortunately the electronics didn't agree with the drummer and he left, which just left the two of us.

We decided to form an electronic rock duo but we were short of a drummer so it seemed natural to try and get some form of automatic rhythm which I'd seen *Tangerine Dream* use extensively and thought it must be possible to do something cheaper than that and bought a syn 1 micro-processor board (which was just here in '79, but no-one's ever heard of today) and built a drum module, bass, snare hi-hat, clava—and connected them to the computer together with a device that would feed a line of voltages into one of the synthesiser modules to produce a sequencer for basslines, so we had an

automatic drummer and bass, synth, guitar/vocals and a pedal board for extra basslines if we wanted them.

The computer played patterns of notes which I'd stored in the memory and it repeated these patterns in any order I liked, for as long as we liked.

Using the computer we could play for about 1½ hrs. Being able to continue the patterns for as long as we wanted by interrupting the countdown it meant that if either of us wanted to improvise we could lock the pattern and do so and after we'd finished continued the countdown. We had a visual readout which told us what sequence we were up to in the memory and how far through that sequence it had gone, the readout counting down towards zero and so we always knew how far through the piece we were.

All we had to do was keep time which wasn't quite as easy as you might think because the very regular rhythm had no give in it and thus there was no way we could speed up or slow down the pace. There's just a very metronome feel to it.

I've now expanded the computer, it still plays the rhythms but at the same time I can now control the number of sequencer notes or even change the note with envelope shapers—the problem is getting the notes into the memory as it all has to be done by hand so each note has a number that has to be entered and writing the table to tell the computer what sequences to play in what order and for how long, and to get it all right is quite laborious so I'm engaged in writing programs for putting the notes into the memory directly from a keyboard and also write programs that will enable me to label the sequences more easily.

Q: How much improvisation is there?

A: It's about ½ and ½. Generally what happens is I have an idea for a fixed section which will be done on the computer and after that all these sections will be linked by improvisation sections and this is marked by the sequence not varying and sticking on one sequence. They'll be different chords over the top but it's essentially stopped.

So there are fixed sections like landmarks and improvisation in between so that there aren't long tedious improvisations but there is the element of something new every time I play.

I've never done the same piece twice, some parts are the same but others are new—it lessens the boredom of playing lots of repeat performances, often of the same material, because no matter how much you liked the music initially—you'd get bored eventually without some improvisation.

Q: Who are your influences?

A: The main groups that got me started in electronic music were *Kraftwerk* and *Tangerine Dream*.

I'd heard 'Autobahn' on the radio and it was totally different to anything I'd heard at that time, and so when they came on a tour I went to see them and although I reckoned they couldn't play a note I really enjoyed it and went to see lots more electronic groups which combined got me very interested in the possibilities of synth music—not to go in the direction they went—they just showed how you could use them.

There were earlier influences than that—my earliest ones being the *Shadows* and *Rolf Harris*; I really liked *Hank Marvin's* guitar sound and *Rolf Harris* because he did lots of sound effects so I got interested in sounds just for their own sake through *Rolf Harris*!

I never really got involved in heavy metal—I stopped about the *Jimi Hendrix* period.

Ron Berry

A: 'Where Dark Forces Meet' is a collection of earlier pieces of music which just seemed to go together—a 'pick of the archives'!

'Voices in the Wilderness' is a 45 minute piece done in '83 the second side is more instrumental that what is happening on the first side which is more atmospheric, sound pictures as opposed to the tunes on the second side.

The first side now has an addition to it—a recitation of a poem in the more quiet parts.

A friend of mine called Shirley Baughn wrote it and it was performed by Es Ryder at a few performances recently so the piece really has a vocal now.

I wrote to Mirage and said that I'd done it and that it would be nice to release the whole thing rather than the instrumental, but I don't know whether it will come about. I think the piece stands up well as it is, I thought it 'finished' when I did it, but I think when people hear it with the vocal they'll find it a lot better than without.

I think the first side is a pointer towards what I hope to do in the future, the piece took about 3 or 4 months of intensive work compared to about 4 weeks for a 10 minute piece for the first cassette, so the 20 minute piece on the second tape is more time-consuming but also more satisfying.

The pieces on 'Where Dark Forces Meet' were easier to do because you know if you have a certain rhythm, chord sequence and baseline; providing you have an interesting melody it'll all work, whereas if you're experimenting with sound you're on your own a lot more and a lot more work is needed to get all the sounds to fit properly.

Pop songs have a very set formula and the further away you go from that the less formulas you have.

I think you have to edge your way into experimentation rather than jump in the deep end—I was involved in 'pop' music and began to edge my way towards things I was uncertain about, which is what I'm doing now—I'm still hoping to retain the 'pop' simplicity and feeling, that'll never go, I'm hoping to get a nice cross though.

I've got quite a library of sound experiments but I haven't started to compile them together—the advantage of having lots of tape recorders is the ability to do submixes so instead of 10 channels you can get 16 just by one submix and I store all the more 'noise' pieces that needn't be in syno like voices, tones and things that way.

For the second cassette I sold a four track and got a Philips tape deck (1/2") which improved quality and then bought another so I've a basic 8-track studio, with four synchronised tracks and four for incidental material.

We can now do two submixes which although can't be synced together mean that you can produce a lot more interesting sound structure.

Q: Would you like to explain the ecology aspect of your work.

A: On a tape that Andy Garibaldi is doing I wrote a piece for a booklet to accompany a tape project and said that my music was more about places than people, which isn't strictly true, but anyway).

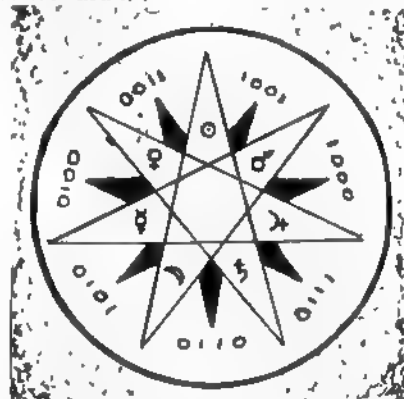
My music has different levels to it, 'A Voice In The Wilderness' is about the idea that man comes from the earth, the primeval soup or whatever you want to call it, and that he builds things from chemicals which also come from the earth—so while man alive it's interesting to see his relationships with places....its about life and death, animal and mineral....I don't really like to explain my music as its up to people to make up their own minds.

Sometimes people get the right idea, like the tape cover is done by Kevin Raddy who David Elliot asked

to do the cover. He didn't know anything about the ideas behind it but returned this picture of Roman statues and broken columns with one statue looking out into the wilderness—he'd got part of it but I didn't envisage any Roman statues—however his view is just as valid as mine.

Q: Would you like to have the cover.

A: Not really—I'm not a good visual artist. I did the cover for the first tape though, which is symbolic, but it took me a long time to do and I felt for the second one that someone could do far better than I did. Do you want me to explain the cover....there is the white star and the black star—the white star has three points up symbolising that all is right in the spiritual world over the material world (four points down).



The black star is inverted which causes evil as the material world is rulling the spiritual world.

There are the two sets of figures which on the good star are the hennetic figures of 3-9 and on the bad star are binary code which is what computers use—so you can make of that what you will!

Q: Do you want to do another cassette?

A: Yes—I'd like to. A lot of people are saying 'get something vinyl' which of course I'd like to do but I won't loose any sleep over. We'll just have to see what happens.

WHERE DARK FORCES MEET-REVIEW

Seven tracks from Ron Sea of Tranquility opening slowly before leading into a sequence, rhythm and moody synth with little snatches/phrases of echoed vocals mixing in and out.

Sea of Clouds is slower with large sweeps of sound and tinkling backdrop which again leads to a sequence and woodblock rhythm with briefish melodies.

Zanti misfits starts with a thunderstorm and radio voices as well as sounds similar to lorry horns in tunnels which suddenly breaks into a strong rhythm and rapid melody which slows and then races off again to close the piece.

The title track works quite well with glockenspiel effects sounding like rain in a futuristic city and effects which could have come straight out of the time travel sequences of Dr Who.

The next two tracks are very straightforward 'pop' music, rhythm, bassline, lead and effects, not badly done but a little dated sounding. The second track has a treated voice though which adds more interest.

The final track sounds slow on my tape but consists of organ sounds, with a marimba rhythm which slows to an ending of the thunderstorm again.

I must admit I did not particularly like this tape at first but it does appear to grow on you as time progresses.

Check the contact sections for Mirages address.

DISCIPLINE: 50p (UK) to Mick Gafney, 23 Dawson Place, London W2. 1st issue of his mag comes in a plastic bag and features pieces on improvised weapons, Vietnam and the Beast conspiracy. Good quality but at 14 sides a little sparse.

66 THE NEW BLOCKADERS 99

The New Blockaders are a two piece from Northumbria. They have been involved with (and still are) numerous other musical and non musical projects under various alternative names but The New Blockaders are the most 'extreme' in terms of the finished product.

The 'music'/'sound' is made up of metal sheets and other 'non-musical' items, for example plates, castors and steel tubes have all been used at some stage of development, these all remaining untreated but coupled with feedback and radio noise to create an audio barrage.

However, whilst other people engaged in this type of music often revel in extreme images and aim to give an overall impression of "nastiness"—The New Blockaders offer no such manifesto;— it is

Working to Abolish Music

We are The New Blockaders. Blockade is resistance. It is our duty to blockade and induce others to blockade. What is blockading?—THIS. It is time to change—make way for The New Blockaders. The Discipline of Absolut Freedom. Abolish everything. Wake up. Never mind anything else. The black is history. We have disrespectfully shattered it into four disparate pieces. From these pieces we will invent new eyes, new histories, new systems, new languages, new futures, new arrangements, new answers, new images, new subtexts, new ideologies, new lives, new deaths, new ways of doing, new ways of seeing, new ways of thinking, new ways of making... We are The Modern Alchemists... let us bomb the old temples of history—of Logic, of Religion, of Reason, of Psychology, of Authority, of Service, of Philosophy, of money, of sex, of Science, of Nations, of Wars, of Monarchies, of Politics, of Professionalism, of the old creators. Let us plough new furrows. Let us depart from these mere journalists, let us demolish these fetid blocks of stability of security, of tradition, of certainty, of unquestioning worship... the obscene progression of regression shall be halted by us, The New Blockaders. The Church of the Absurd marches on. Anti-books, anti-newspapers, anti-films, anti-art, anti-magazines, anti-poetry, anti-clubs, anti-communications. We will make anti-statements about anything and everything, we will make a point of being pointless.

(Extract from T.N.B. manifesto
Dec. 1982)

The Rational Interpretation:

We can only hope that the expression of intellect upon rational interpretation exists in a systematic state of equilibrium, whereupon the cognizant effectiveness of theory extemporizes the total awareness effect. From this preliminary standpoint we deal first and foremost with the fundamentology of representation where the subservience of rational endeavour is guaranteed. Having said this we return to the theory: Even anti-art is art and that is why we reject it.

PRODUCTS:

RECORDS:—

"Changes Lee Blockaders" 12/82. Ltd edn. 100.

(Now Deleted)

"Revolutionary nihilist manifesto from

England. This lp is an excursion into the world of anti-music and anti-composition."

(Aeon Magazine, USA)

One track "Seinsart" on forthcoming comp lp.

(Label unknown as yet)

CASSETTES:—

Live excerpt on Reeloose Org. live comp. tape and booklet.

Live excerpt on "Le Couperet" comp c60 and copy of Farben" magazine (Broken Flag Records)

"Live At Morden Tower Newcastle-Upon-Tyne" c46

(Two performances, the latter of which they are augmented by Sir Ashleigh Grove) Ltd. Edn. 100.

Also contribute to the current Flowmotion project
Mag/Cassette or lp/Video.

REVIEW:

NEW BLOCKADERS—MORDEN TOWER

(c46 Tape).

13.7.83: Consists of rapid electric pulses, pieces of tal scraped together and 'incidental' sounds, like 'machine guns', 'breaking glass' and 'rubbish crushers'—through all this a squeaky noise emerges and the sound then becomes more chaotic, pierced at odd intervals by small doses of feedback—there's also a sound like a mutated Tardis taking off at times, again usually in short bursts—the sound then becomes clearer, sounds of metal sheeting being mutilated and more squeaking occasionally broken by sustained bursts of noise.
12.10.83: is a bit of a departure from the 'normal' consisting of bursts of activity and comparative quiet, (at these points Sir Ashleigh's contribution is best heard—his work obscured during the more noisy parts).

The first few minutes are barrages of sound, metal feedback, squeaks etc; then quiet before what vaguely sounds like a pack of yipping dogs begins, in association with more noise—the sounds alternately lulling and then brought back up to a peak—suddenly coming to an end with teeth-setting attacks on metal sheeting.

Surprisingly I found that the tape worked better for me at relatively low volumes compared to other noise groups—however there is little doubt that at £1 it is very good value indeed.

OBTAINABLE/DETAILS FROM:—

Reeloose Org: 27 Paulet Rd, London SE5 9HP.

"Seinsart": M. Lally, 14 Herondale Ave, Ford Estate Birkenhead, Merseyside. L43 7UN.

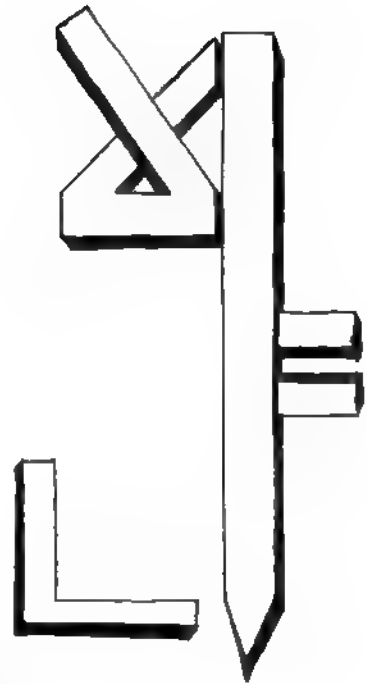
Broken Flag: 59 Chapel View, South Croydon, Surrey. (Tape & Mag £3; Mag alone .50p)

Tape alone £3)

"...Morden Tower" c46 £1 (incl. p&p)—P.D. Rupemus, 1 Beehive House, North Broomhill, Morpeth, Northumbria. NE67 9UD.

Flowmotion: I Dobson, 9 Ashley Terrace, Harehills, Leeds LS9 7AQ.





SOUL DIES SLOWLY
 NEVER FEEL A THING
 WE WATCHED YOU IN YOUR WAKING SLEEP
 LOVERS ONLY LOVE THE ME
 WALKING POST SIGHT
 YOU CANNOT STOP THE TRUTH FROM SEEING
 WE TRIED TO RUB OUT THE DOGS WORD
 CONDEMNED FROM DEATH TO LIFE WITH GREAT JOY
 WILLING TO SARIFICE NOTHING FOR THE CAUSE OF MERCY
 CONDEMN THE WORLD?
 CONDEMN-THIS IS LOVE
 ETERNAL LIFE THROUGH WILL
 ALL NOT PERISHING LIFE-INTO THE WORD
 WORD BUT TO SAVE
 DECIEVE OURSELVES,ITS NOT IN US
 SALVATION MUST BE FOUND-FOR THERE IS NO HEAVEN
 WHOEVER REJECTS LIFE IS BEING REVEALED ALL THE WICKEDNESS
 A MAN IS NOT THE LAW
 THERE IS NO CHANGE IN DEATH
 AS NONE IN LIFE A CHANGE IS TAKING PLACE,CLOSING YOUR MOMENTS
 GRANDEOUS SCHEMES TO SAVE THE WORLD BY FAULT OF DESTRUCTION
 AND LIKE ALL ELSE IT'S BECOME JUST WORDS
 THATS WHAT WE TELL YOU BOY
 THERE IS NO PLACE TO HIND
 NOWHERE TO RUN IN THE HARSH LIGHT
 EXCEPT THE MIRAGE
 IF YOU KNOW THE WAY
 RAPID AND REALITY WILL CREEP UP ON YOU
 BELIEVE AND THE MIRAGES
 REMAIB
 MORE REAL THAN EVER
 GRAPHIC BEAUTY
 FEW IT WOULD APPEAR WILL TAKE THE CHANCE

EDITORIAL.

Firstly thanks are due to the following people:
 all contributors,par vically Graeme (SPK),Mike
 Rowe (Chambre),Ron Berry and Chryss,(Attrition);all
 of whom took considerable time to help me and make
 life interesting.Thanks also to John Mylotte and
 Kevin Brett for loan of tape recorders.

Thanks also to all the mags that gave issue one
 mentions particuallly CLEM,Grok,Rouska andNanavesh.

All people who took time to write or send tapes
 particuallly if they wrote from abroad.

Chris who suffered and gave pens,paper and patie-
 nce and friends who lent tapes records etc.

The formalities over with it is interesting to
 note that in recent months,in Britain at least,
 there has been a great surge of interest in anything
 that is experimental,even getting to the point of a
 semi-regular column in one of the national music
 papers.

Whilst this is pleasing in that many groups who
 should have reached a far wider audience actually
 recieve some publicity for their efforts it also has
 a major danger in that in the rush to 'discover'
 new and interesting groups/individuals/organisations
 the media may unwittingly be plucking the flowers
 before they have bloomed-or put another way be
 huge amounts of press to groups who are 'new' but
 musically undeveloped.This in turn means that the
 public faced with 'wonderfull' write-ups go by these
 instead of the music itself and thus are dissapointed
 when they actually get to hear the product advertised

It must be stressed that this mag is also giving
 opinions on the products of others and therefore I
 cannot emphasise enough that ANY OPINIONS GIVEN IN
 THIS MAG ARE THOSE OF THE WRITER AND THE INDIVIDUAL
 SHOULD FORM HIS/HER OWN CONCLUSIONS RATHER THAN
 TAKE MY OWN.Opinions are usefull as they give the

writers point of view,but this writers opinion is
not the readers and all remarks should be treated
 as such.

All correspondance is gratefully recieved and
 replied to (particuallly if an SAE or return postage
 is sent).

Next issue of Interchange will probably be availa-
 ble Sept/Oct '84

Best wishes

Interchange was distributed by the following:

Cause for Concern:53 Hollybush Hill,Snaresbrook,
 London E11 1PX

Rough Trade:Notting Hill Gate,London

Volume Records:Ridley Place,Newcastle Upon Tyne

Beggars Banquet:Eden Street,Kington Upon Thames

Normal:Bornheimerstra 31,5300 Bonn 1,West Germany

CLEM:Alex Douglas,PO Box 86010,Nth Vancouver,British
 Columbia,Canada V7L 4JS

Gut Level Music:Jon Small,83 Intervale st,No.2,

Brockton MA 02402,Brockton USA

Falling A:First Floor,the Arcade,Pier Avenue,Clacton
 On Sea,Essex

TYPED AT BENWELL RESOURCE CENTRE,ADELAIDE TERRACE,
 NEWCASTLE UPON TYNE?WITHOUT WHICH THIS WOULD
 NOT HAVE HAPPENED.THANKS.

Contacts

CLEM: Alex Douglas, PO Box 86010, North Vancouver, British Columbia, V7L 4J5 CANADA (\$5 or swap for equiv. value product.). This is probably the ultimate reference book for anybody either producing, consuming or distributing electronic/experimental music. For your money you receive over 80 pages of contacts from all over the world with info on their products. I am safe in saying you will find more people to write to and products to buy than you'll have money. This mag is a must!

IHVH: 23p to Cause For Concern, 53 Hollybush Hill, Snarebrook, London E11 1PX, ENGLAND. Satirical mag for which anybody producing music should beware of! The issue I have makes fun of the Come Org, Final Academy, PTV, Fashionable discos etc but does seriously review Test Dept Live, 23 Skidoo, Afrika Korpse and Derek Jarman. Still very funny after 20 or 30 reads.

IN CONTROL: John Saunders, 49 Whinfield Rd, Claines, Worcester, WR3 7HF. (50p). This is still going and features, Testing For Schizophrenia, Disease as Weapons, 23 Skidoo, IPHAR, PTV. John Saunders is compiling a list/archive on Manson so contact him if you find that project of interest.

VIRAGE: Martin K. Reed, 614 Southmead Rd, Filton, Bristol BS12 7RF. (Approx £1.50). Good quality mag dealing mainly with the 'euro' style of music-prahaps of more interest is the range of cassettes he has for sale, many of them imported to the UK, including artists such as Ian Boddy, Emerald Web, Galen, Ariel Kalma, Carl Matthews, Mark Schreive and more. Send for a list.

SAM: 4th Floor, 6 Howe St, Edinburgh CH3 6TD. (Free for SAE) Although dealing to a certain extent with what is on locally this close typed A4 sheet also has pieces of more general interest-the best one being issue 12 with pieces on Andy Warhol, Richard Hell and Laurie Anderson.

FORCE MENTAL: Club Moral, Kattenberg 122, 2200 BHT-Antwerpen, BELGIUM. (£1.20) Excellent quality mag on alternative arts and new music. Published every 3 months and now up to issue 7. This features, Equinox Event, DDV, Artpool, etc. They also have a good selection of cassettes and books including an excellent item of photos from DDV performances. It is distributed in the UK by David Minshall of GROK mag.

GROK: Up to issue 6 now which is probably the best to date including lots of info on Hassan i Sabbah, Paul McCarthy photos, Brainwashing etc. Past issues have included SPK, Nitsch, Crowley, Chemical warfare, and more. Cost is 60p. David also has a book of TG items in his archive, a Manson statement, and a book of items concerning the Prostitution exhibition by T.G. Also distributed by him is

WD (£1 to Dave Minshall or \$2 to PO Box 33131, Austin, Texas USA.) This has an excellent Kurt Kren interview (He did films for the Vienna Aktionkurst), Mail Art, Guy Bleusand mail art contacts. Expensive but good.

BLAM! 2 Oakfield Lane, Terling, Chelmsford, Essex. CM3 2QU. (80p) The issue is the last one as BLAM and is very full of info on Colin Newman, Nightingales, E.E., Metamorphosis and lots of contacts. It (no ?) also has a free flexi by Vee VV so it is excellent value. Should be obtained at all cost.

ADVENTURE IN REALITY: Alan, 56 Cheveral Ave, Radford, Coventry, England. (Approx 60p for issueK). Lots of info in this mag as well with mainly pieces on non-UK groups, organisations etc incl pieces on Audio Letter, the Membranes, Wheres Lisse, as well as lots of independant tape/record reviews. There are also a number of recordings available incl Stress, Isol, Religious Overdose and most recently a compilation (see review section).

APOCALYPSO AGOGO: Rock Wilson, 75 Lakamal, Soeaux Gans, Camberwell, London SE5 7DP. Up to issue 11 now the subjects being the more sensitive ones such as S/M, Rape self defence, Child sex, Foot fetishes etc. There have also been two 'specials' one of TG cuttings, the

other Nocturnal Emissions. Send about 50p for a copy.

MALICE FANZINE: P.O. Box 241022, Memphis, Tennessee, USA. (No idea of the price so send IRCs). Deals with punk music mainly but does have some good reviews incl Mnemonists, Chris and Cosey, Zev etc. Good layout and general presentation. (Available in the U.K. from Rough Trade).

OPERATORS MANUAL: is put out by The Subway Organisation, 4 Rylestone Grove, Stoke Bishop, Bristol BS9 3UT. (40p). Reviews lots of independant cassettes. Not only experimental music but there are usually a few reviews that will interest the more open-minded listener. Interesting contacts.

KATA: These are put out by The Come Org, 9-11 Kensington High St, London W8 5NP. (75p). These are covering the more sensitive topics but are mainly concerned with the activities of Whitehouse (Issue 16 was a 'US tour special'). At 75p its quite expensive to its not really to be put top of the mags to read.

APOCALYPSO: 83 Wiltshire Avenue, Slough, Berks, S12 1RB. Pretty Chaotic mag with no price so send for info-features Attrition, Death Pop, Switzerland and has a good piece on independant tape distributors with reviews. Worth checking out if you are not English or new to independant music and its outlets.

CAUSE FOR CONCERN: Massive collection of tapes distributed by Larry Peterson 63 Hollybush Hill, Snarebrook London E11. (Send IRCs for info). Lots of good tapes available including items by Nocturnal Emissions, We Be Echo, 3rd Door From The Left and more. There are also two compilations "A Sudden Surge of Power" feat, Chris and Cosey, Attrition, Test Dept, 400 Blows, Paul Kelday, Cultural Amnesia etc and a rerelease of the very rare TG tape "Nothing Short of a Total War". Very good prices as well. An essential contact.

DATENVERABEITUNG: Andreas Müller, C/O Normal, Bornheimerstr. 31, 5300 Bonn 1, WEST GERMANY. (2DM) Written in English it deals with the 'harder' electronic music incl MB, Nocturnal Emissions, Laughing Hands and more. There are also lots of good cassettes for sale incl Esplendor Geometrico, Hunting Lodge, Cultural Amnesia etc. There are also two excellent compilations Sinn & Form and Endzeit both of which are well worth obtaining. Send IRCs for info.

BRIDES OF CHRIST II: are to release a cassette of progressive electronics/experimentation/tape work which will cost £2.28 (UK incl p&p) from D Ryder, Flat 6.38 The Gardens, Dulwich, London SE22.

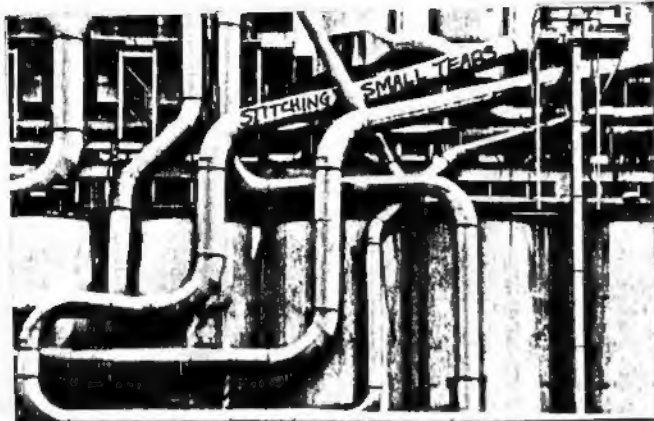
NEUMUSIK: David Elliot, 128 Leder Drive, Chichester, West Sussex. Old established mag this covering 'euro' style music very thoroughly. Issue 7 is due out in Feb/March '84 and will cost £1 (UK). There is also a good selection of tapes available incl Fondation, MB, Cluster and Farnbauer, MFH and Conrad Schnitzler.

OUTLET MAGAZINE: Trev Faull, 33 Aintree Crescent, Barkingside, Ilford IG6 2HD. (£1.20). Although this may sound a lot for a mag it is very good value. It aims to cover absolutely all independant music and is full of contact addresses, reviews, fanzines etc. The nearest the UK has to CLEM. Each issue also covers one or two record companies/artists in depth issue 29 being the ultimate RESIDENTS story with reviews, discog etc plus Pinokotheca records, F Beat etc. This is another essential magazine

YUKI CONJUGATE: The End Room, Babbington Hall Kennels Babbington, Aysworth Notts. OYC are a four piece from Nottingham and have made a number of studio recordings which can be heard by sending a blank tape and postage. A review is given in the appropriate section but of course you may not receive the same extracts as I did.

PULSE ELECTRONIC MUSIC CLUB: Bob Cutts, 20 The Green, Long Whaddon Leicestershire, LE12 5DB. (Send SAE/IRCs for info.). Pulse aims to be a forum of electronic music and offers information on synthesiser artists from all over the world as well as info on recording studios, retailers etc. If you are producing, consuming or involved with electronic music in any way Bob would like to hear from you.

Reviews



This picture portrays a Happy English Family, at home.

STITCHING SMALL TEARS-A VANCOUVER ELECTRONIC MUSIC COMPILATION: (c90 tape)

12 artists and 20 tracks on this, all the tracks being very high quality and fully described in the 20 page book which accompanies it

The Smegal Brothers give six tracks, deep bass and rhythm for the three 'po' tracks (one of which uses a Casio VL Tone with very professional results) and three more experimental pieces of tape loops, echoes, etc. Si Monks piece again has a deep bassline and a strange moody but somehow out of place lead, with little vocals darting in and out while the next track is done by a duo in the Tim Blake vein, quiet sequences, occasional vocoder and tones.

Glen Nelson offers 3 bright 'po' tunes recorded in one take-upbeat but I can't compare him to anybody.

Melodic Energy Commission have quite a few pieces already available and this track is used as a video soundtrack concerning a 'Sinbad' type of adventure the music being tones, percussion and effects-there is no rhythm as such.

The Courage of Lassie begins side two with more 'pop' style pieces with an unusual violin sound for the main instrument, with deep vocals and a chant for a chorus on track one while track 2 is upbeat and more acoustic sounding.

The next three tracks sent my flatmate to sleep, which means they are relaxing or just plain boring.

I preferred the former interpretation and found Paul Dubins electro-acoustics, Blair Petries 'Famala' and Mechanisms use of a musical both melody very nice.

Just after he'd dropped off Blackmour and Ternel Canary jolted him with some noise based music which after all the previous material was a welcome change and will hopefully have interested people who bought the tape for the quiet electronics.

P.A. Detlimer closes the tape with a piece that is like a less dense version of the 2nd side of the Soviet France lp (quiet rhythm, echoed flutes etc)

I hate to say 'buy this tape' but it is well worth your Canadian dollars (\$11.50 UK). Check the contact section for CLEMS address

HAPPY: Demonstration of affection (c25 tape)

Again distributed by Falling A and Music for Midgets (both addresses given elsewhere) as well as direct from The Subway Organisation 4 Ryleston Grove, Stoke Bishop Bristol. (Cost about £1.70)-this tape is a collection of bright pop instrumentals, the name summing the groups music up, all the tracks are quite danceable and do not fall into the trap of needing vocals to make the music work.

The sound is mainly acoustic backing but uses electric bass and a strong synthesiser lead to give a more 'electronic' sounding feel to it.

The music also has a certain charm but not as sweet and sticky as say Depeche Mode or Altered Images. Along with the Camera Obscura tape this is one of the nicest 'pop' tapes I've heard in a fair time although £1.70 is not particularly cheap.

400 BLOWS: BEAT THE DEVIL: (7" single C Prod 002)

This opens on an ethnic chant which leads into a rhythm, foreign radio, piano/synth, and horn sounds, the pace being fairly brisk, there's also a quiet bass which creeps in and out of the mix as do all the sources.

The Beat continues on side 2 with a few extra tamborine sounds and tapes etc. This single is along the same lines as the Cabs in terms of structure but does not fall into the trap of copying what has been done before.

400 Blows have just signed to Illuminated Records but this record is still available from Concrete Productions, 47 Oak Avenue, Shirley, Croydon, CRO 8EP SURREY.

VARIOUS ARTISTS: ANTHEMS 2 (TRAX 0983) (c60 tape)

Once again Vittore Baroni has come up with a good idea, inviting 20 artists to submit anthems for his project. The results are available on a disc (12 anthems £5) or (20 anthems £4)-both in limited editions of 500.

The sounds themselves are a mixture of real anthems from real countries, real anthems of imaginary lands and imaginary anthems of imaginary lands.

With 20 contributors I can't describe them all but in my own favorites are:

Naif Orchestra (Italy)-Rhythm synth, brass sounds, horns etc-quite a foot-tapping sound.

DDAA-(France)-soft vocals and improvisation of piano guitar, bass and violin

Renaldo and the Loaf (G.B.)-percussion synth guitar tapes.

Liabach (Yugoslavia)-bass noise(?), tapes and rhythm.

No Night Sweets (Australia), synth vocals and a faithful rendition! (One of the few I recognised)

Prhem (USA/URRS collaboration)-drums guitar bass pia piano and sax

Cultracide (USA)-rapid recitation over another relatively faithful rendition of their anthem.

The range of music is obviously going to be very wide so there should be something for everyone. As usual with all TRAX products there's a booklet of info/graphics etc. Write to:-

Vittore Baroni, via Raffaelli 2, 55042, Forte Dei Marmi-ITALY for details of this and other items.

D.MAG 52/SCH: c45 tape lp.

Side one has an interesting opening of a faint rhythm loop, a vocal which sounds like a distorted P.A. which repeats similar sounds as well as lots of percussion, both acoustic and electronic with a treated guitar/synth as well.

Track two uses heavily echoed vocals over two (?) noise loops/backdrops. Again there is more percussion but as the piece finishes additional vocals take over, while the last piece is more dense and heavy

Track two uses more heavily echoed vocals with miscellaneous bangings and scrapings of metal while other guitar sounds creep in from time to time.

Track three is more heavy and dense with echoed vocals over two(?) noise loops/backing tapes. Additional vocals are added as well as percussion the former taking over by the end of the piece.

Side two consists of Definate recorded live at a Walsall girls school opens with a ponderous rhythm pieces of vocal noise and echoed synth/tape. Vocals take over and the backing becomes struck metal etc switching from one aspect to another thus not getting stuck in the same groove

Although the music is primarily noise based it is not done at high intensity and volume and thus may find a wider market than the more extreme forms of noise music. One of the more interesting noise tapes I've heard recently. (£1.50 to Paul Lay, 21A Tasker St, Walsall, West Midlands

EBS 6: The Classification of Fishes and Goats (tape)

Absolutely no information with this tape at all but has 9 tracks which vary from more rhythm, pop orientated structures to experimentation. Quite simply done it is a little too sparse on the more 'pop' tracks and also has no real direction which in the context of the music was not really intentional, compared to say Nekrophiles 666 tape, however some parts are quite interesting although this for me was a minority. Cost is 90p to falling A (see contact sections for info.

CAMERA OBSCURA: "Instead Of" (CR002) c46 tape

Neither experimental or electronic but nice all the same.

This tape consists of guitar improvisations/portraits with a minimal backing of synth, percussion, bass, or just tonal noise. There are very few vocals, side two being more structured in terms of music than side one, which opens on a piece totally out of context to the rest of the tape consisting of electronic rhythm, bass, synth etc. Side one also features a very strange cut from melody of guitar to synth melody in about 1/2 second!!

Lovers of the earlier Durutti Column material will probably find this tape of interest.

Packaging included is a booklet stickers and small boxes, all put in a metal food box!

I've no idea of the price but it should be around £3.00 (UK) incl p&p. For info write to:

Camera Obscura: 52 rue Stevin, 1040 Bruxelles, Belgium
MAGENDARMTRAKT: Kurzschrift/Soundtrack (c45 tape)

The A side of this is short song type structures, which as they are in German loose a lot, generally done in two musical styles, a sort of 'ethnic' sound (small drums, percussion, flutes etc) which at times works quite well and a more chaotic structure of rapid, but quiet, drums/percussion and shouted/chanted vocals which is interesting but overworked after three pieces. The most accessible however fits neither style; 'Die Industrielle Hausfrau' has a clicking rhythm, quiet backing muzak (the valium influence),

vocals and additional kitchen sounds (foodmixers etc etc) which captures the image nicely.

Side B opens with quiet percussion, flutes and metal to evoke a strange atmosphere similar in some ways to the Metgumbnerbone lp although the latter is a little more random, there is a single 'rhythm' of a no note of percussion followed by more percussion sounds over which a solo flute (mouth organ?) and other misc. sounds play broken melodies/tunes. As the piece progresses occasional 'bowed' sounds enter and the backing percussion becomes more noisier, although the latter never dominates the piece.

The piece is good but again appears to have been overused—a shorter piece would have probably been a nicer package. An interesting tape.

Again no price for this item either but it should be about £2.50 (UK) incl p&p. Check first though by writing to:

Fritz Widhalm, Wallensteinstr. 46/27 A, 1200 Wien, AUSTRIA.

O YUKI CONJUGATE: 6 track sampler tape (c30)

The first four pieces were recorded in May '83, track one consisting of mournful flutes, leading to a rapid bass synth, electronic percussion and vocals to create a piece aptly titled 'disco song'.

Track two is quite similar in style to parts of A Certain Ratios 'Sextet'—simple rhythm, fast 'funky' bass, synth and soft female vocals while 'Beyond Control I' has a Cabs style backing with an unusual flute melody and tapes.

Beyond Control II continues in the same vein but is more disjunct (and original) sounding.

The remaining two pieces were recorded in August '83 the first piece (Undiscovered Territory—E Tribal) having a sharper but looser feel to it in terms of melody and backing with more incidental sounds, again though, the piece has a fair pace to it. NGU on the other hand sits somewhere between the two styles but uses a backing tape on V.D. which is pretty old hat by now.

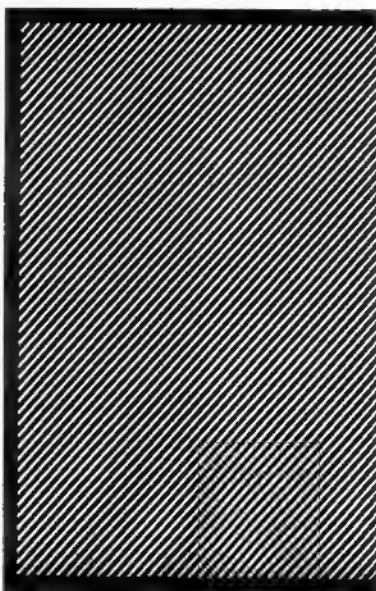
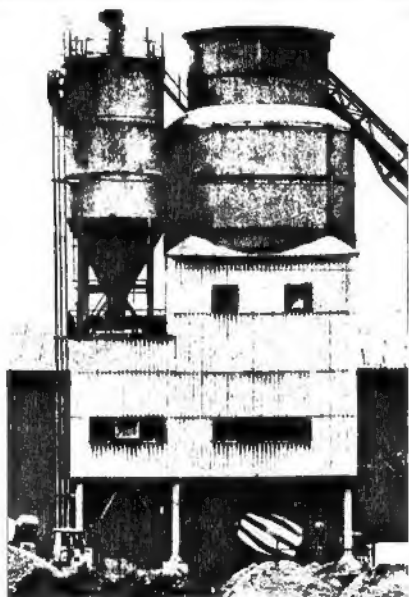
For info on its availability see the contact section for details.

BRIAN ASPRO: "Music for BBC2 Documentaries" (Stick it in Your Ear tapes plug 18) c46

A 12 track tape of Brian's 'Ambivalent music' assisted by Jacko Pastorial, Schlaus Klutz and Bob Frupp

The music consists of sparse instrumentation often based around a sequence rather than a rhythm with other synth or bass lines. At times the results can be very pleasant, Without Frets, Station 3 and MT2 being good examples. Quite moody rather than relaxing.

At £2 this is quite a good buy, some of the pieces being as good as any on record. Available from Conventional tapes at 178 Wyndam Court, Commercial Rd, Southampton SO1 0GU. (It is also distributed by Music For Midgets—see contact lists for location)





ESPLENDOR GEOMETRICO: Egl (Datenverarbeitung 11)

Impressed with their pieces on 'Sinn & Form' comp tape I obtained this release and wasn't disappointed.

Extensive use of rhythm, both from electronic percussion, sequencers, noise and tape loops pervades all the pieces with extra vocals, synth tape etc mixed in.

Although noise based it does not appear to be so very random (compared to others) and E.G. can certainly hold their own against all competition.

Describing the music is very difficult although a few of the pieces do bear a resemblance to SPK circa 'Lebensschrei'.

Deleted by the band themselves but rereleased by Datenverarbeitung who call it "a classic of industrial noise" it is available for 11.20DM (Europe), 12.00 (elsewhere) from Andreas Muller c/o Normal, Bornheimerstr 31, 5300 Bonn 1, West Germany.

"THE LAST SUPPER": (Adventures in Reality comp c70)

Basically this tape is excellent—a wide range of UK and foreign experimental music of the highest quality on a CO2 tape with booklet and plastic bag

Names like SPK, Attrition and Test Dept will be familiar to you already but the others are no less deserving for attention.

Gorilla Aktiv provide two tracks of German pop as good as I've heard anywhere, Authentisk Film give a beautiful deep rich atmospheric tonal offering; Audio Letter also offer a more improvised piece with treated vocals, loose percussion and strings while more rhythmic pieces come from Smersh (plus treated guitar tapes and vocals), Muslim Gauze who offer two pieces, one sounding like a sparser Test Dept the other more structured with percussion and xylophone sequence; and an excellent piece from Bourbonese Qualk consisting of loops, echoed violin, drums etc.

The 'odd one out' is Tex Mirror H who use heavily echoed guitar, vocals and percussion, finishing on a chaotic riff but this is no dud musically.

Overall I think this is probably one of the best compilation tapes around and thoroughly recommend it.

Send £2.50 (UK), £3.00 (Europe), £3.50 elsewhere to Adventures in Reality, 56 Cheverel Ave, Radford, Cove-

NEKROPHILE REKORDS
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THE BEAST 666



AN INTERNATIONAL COMPILATION

HUNTING LODGE

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KORPSES KATATONIK

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KATHAN SPISS